



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

American Art News

VOL. XVI., No. 15. Entered as second class mail matter. N. Y. P. O. under Act of March 3, 1879.

NEW YORK, JANUARY 19, 1918

10 Pages

SINGLE COPIES, 10 CENTS

OPPENHEIM SALE IN BERLIN

The important news comes through the writer calling herself 'La Marquise de Fontenoy' in her daily column in the New York "Evening Sun," that the famous collection of pictures owned by the Oppenheim estate of Berlin and formed by Baron Albert Oppenheim, whose sale, arranged for Oct. 27, 1914 at Lepke's Kunst, Auktion Haus, Berlin, had excited the collectors and dealers the world over—but which was abandoned, owing to the outbreak of the war—will now be held in the German capital the third week of March next.

It is passing strange that this news of such importance to the art world everywhere should not have reached the public through regular art channels, but none of the European art or other publications nor the foreign correspondents of the American art periodicals, or even of the dailies, has thus far published it. La Marquise de Fontenoy is to be congratulated upon her apparent ability to secure inside information from Berlin on art matters. "La Marquise" tells the story as follows:

"It is at the instance of the German Government that the Oppenheim family have decided upon holding the sale of the magnificent and world-famed collection of paintings formed by the late Baron Albert Oppenheim the third week of next March at Berlin. It had been originally decided to delay the sale until after the restoration of peace, so as to admit of the presence of buyers from Great Britain, from the United States, from France and from Russia. But Emperor William has brought much pressure to bear on the Oppenheim family on the ground that the war will not prevent American, English, French and Russian buyers being represented at the sale at Berlin by Dutch, Scandinavian and Swiss agents, and that the large sums which they pay for their purchases will be so much money brought into Germany.

"The pictures thus disposed of can be shipped without difficulty to neutral countries, to remain there in safety until the conclusion of the war or else to be brought to their destination under special permits from the Entente Powers more immediately concerned.

Some of the Pictures

"That is the true reason for the otherwise inexplicable choice of next March for the sale of the Baron Albert Oppenheim collection, the catalog of which, compiled by Dr. Bode, comprises great examples of Rubens, Vandyke, Rembrandt, Franz Hals, Hobbema, Pieter de Hooch, etc. Indeed, before the war it was acknowledged to be the finest collection of the old Flemish and Dutch schools in existence. Several of the paintings were disposed of singly before the war, notably, one or two masterpieces of Petrus Cristus and of Dierick, two of which are in the Metropolitan Museum.

"The late Baron Albert Oppenheim, who was one of the pillars of the German turf, devoted all his life and millions of the money acquired through the revenues from his great international banking house of Oppenheim at Cologne to buying of old masters.

"The present head of the family and firm is Baron Albert's nephew, Baron Simon Oppenheim, married to an American woman, Miss Florence Matthews Hutchins, of N. Y.

ARTISTS, 'WARE THIS MAN

Artists are warned against a man of some 32 or 33 years, slightly built and of medium height, with a delicate, refined face, very fair complexion and small deep blue eyes. He had, until recently at least, a small blonde mustache, and his stride is unusually long and rapid for a man of his size.

This individual has been impersonating several well known artists, of late, both in Chicago and New York—and for some unknown reason chose Weyman Adams of Indianapolis, now in Philadelphia, as his chief model. He succeeded in separating a well known Chicago artist from \$6 on a recent visit, and obtained a commission from the artist to paint a portrait of the wife of a well known illustrator. At each visit to a studio he acquires information regarding fellow artists from the artist occupant or owner, which information he at once acts upon, generally with results, as he is a glib talker and possessed of some art knowledge.

He also, at times, makes purchases, and gives checks for the name of the particular artist he personates at the time. Mr. Adams has been especially annoyed by this man's personation of his worthy self, and the ART NEWS is indebted to him for information which enables it to warn its artist patrons against this fraud herewith.

The ART NEWS will be indebted for any further information regarding this clever swindler's operations.

A LOST PICTURE

It is more than thirty years since the late Toby E. Rosenthal exhibited at the Paris Salon his famous painting of "Elaine."

The painting was the sensation of the year, and crowds flocked to see it. Hon. mention was awarded it by the judges, and the artist was heralded as one of the most promising of the younger generation of American painters. In the end, the picture was purchased for \$10,000 and, after being conveyed across the seas, was presented to the California Museum at San Francisco, where it was hung in a position of honor. Again it created a sensation, so much so that the newspaperes of the day devoted pages to it, and the Pacific Coast metropolis showered honors thickly upon Rosenthal, who had just returned home from his studies abroad.

Soon after the hanging of "Elaine" in its permanent home it disappeared. At night some one with a sharp instrument had cut the canvas from the frame, and the noted picture passed from public view. The

LEVY BUYS SANDEN ART

Mr. John Levy of the Levy Galleries has purchased the small but important collection of American pictures owned by Dr. Sanden.

There are thirty-four works, all of unusually high quality, in the collection, including nine examples of D. W. Tryon, nine of Horatio Walker, ten Wyants and three J. Francis Murphys. All are representative and characteristic of the best periods of the artists named.

The collection will be placed on exhibition about Feb. 1.

WAR GOV'R MORGAN'S STATUE

Victor Salvatore has just completed a heroic statue in marble of E. D. Morgan, who was "War Governor" of New York.

The statue is a commission given to the sculptor by Mr. E. D. Morgan, a son of the Governor, and is for a public institution in this city. In his MacDougall Alley atelier the sculptor is also modeling a portrait bust of Mrs. John Jay Chapman, and one of the writer, John Jay Chapman.



MISS ESTHER RAINE

John Hoppner [1758(?) - 1810]

In Kleinberger Sale, Jan. 23

discovery of the theft created a fresh sensation. Once more the daily press teemed with stories of its author, and detectives were called in to search for the culprit who had spirited the picture away. The hunt extended from California to the East, and eventually the sleuths of Europe took up the trail. Rewards were offered and promises were made that if the lost treasure was returned the perpetrators of the crime would go unpunished.

From that day to this the whereabouts of "Elaine" has remained an unfathomable mystery. Not even the slightest clue to its fate was ever secured, and the picture, if it is still in existence, is safely hidden away.

CHINESE TREASURE FOR BARNARD

Gen. Horace W. Carpenter, the owner of the house, No. 108 E. 37 St., which is filled with Chinese treasures, has deeded it to Barnard College.

It is stipulated that Gen. Carpenter is to retain a life interest in the property and has the power to name the person who shall occupy the house for six years after his death. The General is 93 and an alumnus of Columbia. He gave \$100,000 to Columbia sixteen years ago to found a Chinese chair called the Dean Long department, in honor of the General's Chinese valet.

An exhibition of recent examples of his work will open at the Chicago Arts Club, Feb. 25 next and will include "Meditation," a portrait of Miss Dorothy Pratt, daughter of Mr. George Pratt, and a head of a young girl. The sculptor is also completing a series of statues, a la militaire, "Right Shoulder Arms," similar to his group displayed at Hero Land.

PRINT COLLECTOR SUSPENDS

The Boston Museum announces that, in view of the claim of the times upon institutions and individuals alike, it has reluctantly decided to suspend the publication of the Print Collector's Quarterly for the duration of the war. The last and Dec. issue, will be followed by a full index of the entire series, and notice regarding subscriptions will be given in due course by the publishers Houghton Mifflin & Co.

SEATTLE MUSEUM CLOSED

Conditions brought about on account of the war have made it necessary to close the Seattle Museum of Art. Transportation difficulties have made it impossible to get pictures from the East in time for exhibitions, and coal shortage was another factor. Mr. G. E. Berg, the director, has come east for an indefinite stay and has taken a studio on Long Island, where he is quietly painting.

OLD MASTERS AT AUCTION

The offering at auction of old masters, well authenticated and superior in quality, is a rare occurrence—in fact, almost a novelty in the New York art auction salesrooms—and the coming dispersal in the Plaza Hotel ballroom, on Wednesday eve. next, Jan. 23, of no less than 82 well selected and choice examples of the leading early European schools, including some exceptionally fine Flemish and Italian primitives, would, therefore, of itself be an event of interest to collectors and art lovers. But when it is known that the collection to be sold comes from the old and well known Paris and New York house of Kleinberger, and that M. Francois Kleinberger, the son of a well remembered authority and connoisseur, and himself a recognized authority on ancient paintings and for many years established in Paris, has selected the works to be sold, the sale assumes exceptional importance.

Following the recent novel and successful exhibition of primitives, loaned, for the most part, by American collectors who had procured them from the Kleinberger Galleries, at the new and handsome galleries of the house at 725 Fifth Ave, it was decided to hold the coming sale for the purpose of adjusting the business interests of the former partnership (the firm has recently received a N. Y. State incorporation), and the present incorporation.

Thus, when Mr. Thomas E. Kirby of the American Art Association mounts the rostrum in the Plaza ballroom next Wednesday evening, he will doubtless face one of the most representative audiences of collectors and art lovers that he has so faced for many seasons past.

The distinguishing feature of the old pictures to be sold is quality—that rare and almost indefinable attribute of painting which most appeals to the educated and true connoisseur and one that, if a picture or, indeed, any art work possesses, oftentimes makes the authorship of such a work of lesser importance to the real collector. Quality, charm and strength of composition, richness and depth of color, and, lastly, expression, all these are to be found in all the works to be offered next week, while the majority have also the valuable attribute of being representative examples of early artists who produced them.

The illustrations which accompany this necessarily brief review of the treasures drawn from the Kleinberger storehouse, will give some slight idea of the excellence of the collection to be dispersed, as a whole, as well as of its wide range of schools and subjects.

Early Italian Paintings

Of the early Italian school one finds such superior examples as the beautiful "Madonna and Child," by Antoniazio Romano, two of Ambrogio di Baldese, the Florentine and little known to American collectors—both panels with arched top frames, and both of the "Madonna with Child"—the former shown in the exhibition of primitives above mentioned, and a charming work—lovely and rich in color and filled with devotional feeling.

"A Saint," by Bartolommeo di Giovanni, sometimes called "Alunno di Domenico," and also a Florentine, attracted much attention in the primitive display, from the rugged strength which the artist gave to the old Evangelist, he so well portrayed. A later work is the striking "Portrait of Agostino Barbarigo," seventy-fourth Doge of Venice in 1486 by the Venetian, Leandro Bassano, a typical example of this master. Next come two fine examples of Simone di Bologna of Bologna—a little domestic altarpiece, "Coronation of the Virgin," with an excellent provenance from the primitive show and an almost equally fine "Crucifixion with Saints and Angels."

There is a charming and typical "Portrait of a Young Lady," by Angelo Bronzino; a splendid three-quarter length, standing partial nude by Giampetrino; an interesting and important panel of "Pope Urban IV and Donors" from the collections of Dr. Robert Nevin of Rome, and Mrs. Robert H. Sayre of South Bethlehem, Pa., and a remarkably fine "Portrait of a Man," by Lorenzo Lotto, shown at the primitive display.

Included in the sale is Giovanni Bonsi da Firenze's beautiful votive-picture that attracted so much attention at the Primitive Exhibition. It is a masterpiece of rare quality and the inscription on it shows two prominent names of Florentine patrician families of the middle ages.

(Continued on page 6)

Picture, Studio and Gallery Lighting

EXPERT ADVICE

I. P. FRINK, Inc.

24th St. and 10th Ave., New York

Established 1888

HENRY SCHULTHEIS CO.

Modern Paintings

Etchings Color Prints Frames
142 FULTON ST. 55 VESEY ST.
New York

WARWICK HOUSE LTD.

No. 45 EAST 57th STREET, NEW YORK

Old Prints △ Primitive Pictures
Ancient Stained Glass △ Interiors

WATER COLORS BY WM. RITSCHEL, N. A.
HENRY FARKER

E. MULERTY G. SIGNORINI F. BALESTO

R. Dudensing & Son

45 West Forty-fourth St.

(Between Fifth and Sixth Avenues)

OIL PAINTINGS

Sangiorgi Gallery

Fine Arts △ Antiques △ Decoration

New York Studio: 55 E. 56th St.
ROME: BORGHESE PALACE

Holland Galleries

(Established 1888)

American and Foreign Paintings

500 FIFTH AVENUE, NEW YORK
N. W. Cor. 42nd St.

EXHIBITIONS NOW ON

Sculptures by Men "Following the Flag"

It was a happy and timely idea of Mr. W. Frank Purdy, president of the Art Alliance, to organize and arrange an exhibition of works by American sculptors now "Following the Flag," which is on in an especially fitted up small gallery on the third floor of the Gorham Co.'s Building at Fifth Ave. and 36 St., until Feb. 2 next.

Through an entrance, draped on either side with the Stars and Stripes upright, the visitor enters the gallery, whose walls are covered with dark curtains, with flags upright and standards on each side at the further entrance, and again at an exit at the right. These flags, with some tall evergreen bushes, give a good note of color to the 51 bronzes, marbles and plasters, which are well arranged on pedestals around the sides of the gallery and are placed here and there on the floor.

The sculptors represented are Capt. Robert Aitken, Capt. Charles Cary Rumsey, Lieut. Sherry E. Fry, Sergt. Harry D. Thrasher, Sergt. Adolpho Ramon, "Somewhere in France," Color Sergt. Karl Illiva (Camp Wadsworth), Nathan D. Potter (Camp Ames, Mass.), Cyrus W. Dallin, Caetano Cere (C. E. N. A. Camouflage), and Marius Azzi ("Somewhere in France").

Captains Robert Aitken and Charles Cary Rumsey are the largest contributors, the first with 8 and the latter with 7 examples, while Lieut. Fry and Sergt. Ramon have 5 examples each, and Sergt. Thrasher and Color Sergt. Illiva, 4 examples each.

The small standing bronze statuette by Cyrus W. Dallin of his son, Arthur, Ambulance Driver for the American Field Service at the French front, is given the place of honor in front of the flags at the south end of the gallery. The work, a portrait, depicting the brave young soldier in his field uniform is admirable in feeling and expression. From Capt. Aitken also comes his graceful, finely modeled "Dancing Faun" and "Bacchante," his "Diana," his "Faun-Sundial," and his powerful Rodinesque "Dregs of Love."

Here also are Capt. Rumsey's strong mounted horseman conception, "The Virginian," his equally strong "Centaur" and two excellent portrait busts of "J. R. F." and "J. C. R.," while Lieut. Fry shows his prize Winter Academy "Unfinished Figure," a delightful figure, "The Grecian Girl" and two faithful bust presentations of Mr. and Mrs. Jerome Brush. There is a group of four works by Lieut. Thrasher—one an allegorical figure, "America Embattled," some marble garden panels, "Salome" and a most delicate and refined portrait bas-relief of a child entitled "John."

Other works deserving notice in this unusually good display are Nathan D. Potter's charming study for a decorative figure, Sergt. Ramon's graceful "Girl with Parrot" and "Cherished Urn," Color Sergt. Illiva's virile "Centaur," his mounted "Amazon," an exceptional production, and his Rodinesque, single figure, "Whispering of Sea and Land" and his equally Rodinesque group, "The Niebelungen." The two examples of Marius Azzi, "Flower Girl" and "Goose Boy," are notable for truth and grace of modeling and sympathy with childhood. Altogether a delightful display.

Drawings by Americans and Europeans

Considerable diversity is found in the exhibition at No. 556 Fifth Ave. of one hundred drawings held under the direction of Mrs. Sterner. Some extremely rare designs, such as the group by Ingres and the nude by Delacroix are seen with such familiar exhibition work as the sketches of Glackens, Sloan and Sterner, and the less frequently shown work in black and white of Augustus John, William Orpen, Jules Pascin, Kenneth Hayes Miller and Rockwell Kent. Kent's little black and whites make a fine impression in this company, his "Newfoundlander" especially. Charles Keene is represented by some exquisite drawings while work of such diverse men as Phil May, Helieu, Constantin, Gigs, Maurice Sterne and Hunt Diedrich are also included. Mahonri Young's drawings, and two of his fine bronzes a "Mother and child" and his "Man with a Wheelbarrow" contribute much to the interest of a show which, with the works already mentioned, offers significant examples of Whistler, Rodin (drawings with color) Millet, L'Hermitte, De Sidauer and Saumier. Other Americans represented are Bolton Brown, P. Harry Burlin, Wilfred Evans, E. Pieotto, and Harold Sterner.

Soldiers' and Sailors' Bronze Portraits

An exhibition of relief bronze portraits of men in the U. S. Service is on at the Hunt Studio, No. 489 Park Ave., Cor. 59th Street, until Jan. 25. There are about 25 exhibits, executed from photographs by artists of reputation, who produce anonymously, and with a corresponding concession in price. The possession of a bronze portrait of a boy "over there" will, it is thought, appeal to all parents with sons in the service.

Among the portraits shown are, those of Gen. J. J. Pershing, Com. Kenneth Whiting, Robert Bacon, Abraham Lincoln, Cheng Yuncheng, a Chinese Statesman in his official robes, A Mother and Three Children, A Matron of Los Angeles, Cal., and the Three Children of G. Carlton Kelly.

Brooklyn Artists First Annual Display

The Brooklyn Society of Artists is holding its first Annual Exhibition at the Pouch Gallery, 345 Clinton Avenue, Brooklyn, until January 26. The catalog contains 129 numbers and the showing is a good one.

Miss E. C. Bannister has an excellent portrait of George C. Brackett, Secretary of the Brooklyn Institute (1898-1911). Clara Fairfield Perry, three canvases of which the "Guardian Cedar," recently painted, is perhaps the most pleasing, and Harry Roseland a "Portrait of Betty Blythe, of the Vitograph Company as Lady Mary", a full length, in hunting costume.

Eugene V. Brewster sends three examples, a landscape (not in the catalog) well handled. E. L. Blumenschein, his "Chief's Two Sons," was shown last year at the Academy, and Mary Spencer her "Garden Table."

Hamilton Easter Field's "Still Life," is one of the most pleasing of his recent work. The old warped table is admirably painted and the lemons and pineapples as well. T. Bodnar, in his sketch of conscripts around the camp fire, has well translated atmosphere.

Indian Paintings by W. W. Rollins

The Braus Gallery, No. 2123 Broadway, at 74 St., is showing 26 oils by W. E. Rollins. Mr. Rollins has taken for his themes Indian subjects of Zuni, New Mexico, corners in Santa Fe, etc. His best picture is entitled "Burden Bearers," and introduces two Indian squaws carrying domestic burdens. The woman in the foreground, with her red figured blanket, is happily painted, and stands well-out from the landscape, and the treatment of the incidental landscape is decorative. "Grief" is a companion picture, dealing with the tragedy of death. The unfinished rug still hanging in the silent loom, the ceremonial basket and the broken eagle plume of white are all admirably painted. The Indian bowed to earth in grief is a sympathetic, powerful and moving rendition.

Contemporary Bookplates

The third annual exhibition of contemporary bookplates by the American Bookplate Society, now on at the Avery Library, Columbia University, will continue through the month.

Some 36 bookplate designers are represented and nearly 100 bookplates executed during 1917 are shown.

A committee consisting of Dr. Herman T. Radin, Miss Emma Toedteberg, Brooklyn, and Herman G. Weicker, of Montclair, N. J., awarded the prizes as follows:

The prize for the most appropriate and artistic personal bookplate went to Walter M. Aikman, of Brooklyn, N. Y., for his plate executed for Dr. Herbert D. Mandelbaum. The best library bookplate was considered by the prize committee to have been executed for St. Katharine's School, Davenport, Iowa, by William Edgar Fisher, of N. Y. The plate was the gift of the class of 1917 and was so inscribed. Hon. mention was given to Pauline Stone, East Orange, N. J., for her Eleanor Charles Wood plate in color, showing the interior of a wood with a purling brook.

Other bookplate artists represented in the exhibition by one or more plates are Ralph M. Pearson, Arthur N. MacDonald, William F. Hopson, who cut a bookplate for Mrs. Clara Therese Evans of the Avery Library, from a design by the late Frank Dempster Sherman, Carl S. Junge, George W. Eve and W. W. Alexander of Toronto.

A patriotic bookplate is that of the Library of Company C, 107th Infantry, from one of the 7 G Sisterhood Seventh Company Veterans Association. The simple border of blue and red is happily used and highly decorative.

Messrs. E. & A. Milch

announce an exhibition of

Portraits and Figure Painting

by DELLA SHULL

108 West 57th Street

Next to the Lotus Club

January 5th to 26th

Wilfrid M. de Voynich

Aeolian Hall, New York

FORMS COLLECTIONS
of ILLUMINATED MSS
and PRECIOUS BOOKS

Exhibition and Sale of

ANTIQUES

Collected by

Mr. Amos A. Lawrence

of No. 85 Chestnut St., Boston

at the

Vanity Fair Shop

718 Madison Avenue

During January and February

The society is contemplating exhibiting a series of war bookplates and designs in the spring if enough examples can be obtained, and has announced the receipt of a gift of bookplates, books and many examples of ex libris from Daniel B. Fearing of Newport, R. I.

Shepherd Coll'n at Lotos Club

The Lotos Club January exhibition will be made up of works from the collection of pictures of Mr. James G. Shepherd, 276 Riverside Drive, N. Y., and will be open for members Saturday evening, Jan. 26. On the following days, Jan. 27-29 inclusive, admission will be by card and the afternoons of these days ladies will be admitted.

The exhibition will include a large number of pictures that Mr. Shepherd has not previously shown.

Leonard Davis's Far North Pictures

Leonard M. Davis, painter of "The Mystic North," is showing 31 canvases, dealing with the Canadian Rockies and Alaskan scenery through January, at the Hotel Majestic, West 72 St., under the direction of Dr. Fred Hovey Allen.

Mr. Davis has specialized in this field for many years and his work now shown manifests his accustomed sympathy with the atmosphere of far northern climes.

The majestic mountains, awe inspiring glaciers, and their moraines, are well painted.

Perhaps the most spectacular picture in the present exhibition is that entitled "The Aurora Borealis," in which the Northern Lights unfold themselves, as it were, in a heroic ribbon. The superimposition of these natural phenomena upon the dark sky background has been skilfully accomplished.

Rosenthal Memorial Exhibition

Mr. Nilson Laurvik, director of the San Francisco Art Association, is organizing a memorial exhibition of the work of the late Toby Rosenthal, and will be indebted for any information as to the location of any examples of the veteran painter's work which would be available for such exhibition.

EXHIBITION OF

Sculpture Drawings Etchings

by

MAHONRI YOUNG

From February 4th

Throughout the month

at the

Sculptors' Gallery

152 EAST FORTIETH STREET

NEW YORK

PARIS

LONDON

TON-YING & CO.

Chinese Antiques

615 Fifth Avenue
NEW YORK

SHANGHAI

PEKING

MAX WILLIAMS

Rare Engravings Etchings
Americana, New York Prints
Prints, Paintings, Models of the

OLD SHIPS

Madison Avenue at 46th Street

Opp. RITZ-CARLTON HOTEL NEW YORK

Important Examples of
**OLD
CHINESE PORCELAIN**
from
GORER OF LONDON
on Exhibition at
Parish, Watson & Co., Inc.
American Representatives
560 FIFTH AVENUE NEW YORK
Entrance as hitherto through Dreier & Co.

EXHIBITIONS NOW ON

(Continued from page 2)

French Art Museum Display

The Museum of French Art announces a loan exhibition from Gothic times to the Regence 1100-1725, at the gallery of the museum, 599 Fifth Ave., to create a fund for which tickets will be \$5, and will be open with a private view, Jan. 29, for members, for which tickets will be \$5, and will open to the public from Jan. 30 to Feb. 15 inclusive. Admission will be \$1.

Many rare paintings, stone and wood statues, tapestries, furniture and objects d'art are to be loaned from important private collections, many never before shown in N. Y.

Union League's January Art Show

The January exhibition at the Union League Club which only opened Thursday of last week, too late for review in last week's ART NEWS, and closed Wednesday last, was one of the best and strongest of modern American painting the club has ever enjoyed.

The 41 works shown came from the notable collection of Mr. C. Lansing Baldwin, represented such painters at their best as Blakelock, J. Francis Murphy, Dines and Emil Carlsen, John F. Carlson, Arthur B. Davies, Henry G. Dearth, Dessar, Child Hassam, George Inness, Ernest Lawson, Theodore Robinson, Tryon, Twachtman and Alden Weir, and were beautifully and successfully hung by the art committee's chairman, Harry Watrous.

One wall filled with low-keyed tonal canvases by Weir, George Macrum, Twachtman, John Carlson, Dearth and Tryon, was really a tonal dream. The range of Davies' middle period was exemplified by no less than nine examples filled with imagination and soft and delicious in color. There were nine examples of J. Francis Murphy—all his best, full of atmosphere and color. The Inness was his rich "Summer Foliage," an American Rousseau, and the refined art of Alden Weir was exemplified in four delicious works.

It was all in all a display that will linger in memory like a tender dream and it seems a pity it could not have had a larger audience.

Portrait by F. A. Muller-Ury

A recent portrait by F. Adolfo Muller-Ury of Mme. Pardo y Barreda, sister-in-law of the President of Peru, was shown at the Reinhardt Galleries, 565 Fifth Ave., to Jan. 12. This portrait of a beautiful woman and her more beautiful little daughter, in its rich color quality, recalls some of the best work of Francois Flameng. The composition is harmonious, from the sweet abandon of the child to the elegant pose of the mother in her gown of shimmering satin, outlined with gold embroidery against a background of dark foliage.

Pictorial Publicity Committee

A sub-committee of the Committee on Public Information at Washington is known as the Division of Pictorial Publicity, having for its chairman Charles Dana Gibson, president of the Illustrators' Society, and an advisory committee consisting of Edward H. Blaschfield, Herbert Adams, Cass Gilbert, F. B. Casey, secretary; Wallace Morgan, W. A. Rogers, John E. Sheridan, C. D. Williams, Herbert Paus, Louis Fancher and C. B. Falls, has opened headquarters at 200 Fifth Ave.

The function of this committee is to get the best possible designs for reproduction for the various Government departments and relief societies that the art world of America can produce.

Blue Dome Studio for War Service

Misses Dewing Woodward and Louise Johnson, founders of the Blue Dome plain air art colony at Shady in the Catskills, N. Y. have offered the plant to the Government for a reclamation hospital. The Blue Dome colony has five stars in its service flag. Surgeon Major Tait McKenzie of the British army, sculptor and former member of Blue Dome is advocating the Government's acceptance of the property. Major McKenzie was Dean of the Physical De-

Antiques at the Vanity Fair Shop

Mr. Amos A. Lawrence is holding his first exhibition of antiques in New York, at The Vanity Fair Shop, 718 Madison Ave., through January and February. The collection placed on view comes from 85 Chestnut St., Boston, and comprises many objects of unusual interest, largely Colonial and Old English: Antique furniture, old silver, brass, pewter, ironwork, New England hooked rugs with elaborate flower designs in brilliant colors, and, last but not least, a remarkable display of antique porcelain and glassware. The finest collection of Lowestoft in the country is owned by Mr. Lawrence, and while this private collection is not for sale, the present exhibit includes some rare examples of Lowestoft and Chinese-Lowestoft, obtained by the collector when forming the above-mentioned collection. A lacquer cabinet in Chinese design reproduces decorations found on some of the Lowestoft porcelain and is evidently of the same period, either French or English, probably Louis XVI. The old English glassware is most attractive, of the deep blue and dark green varieties of old Bristol. Queen Anne mirrors of elegant design, handsome sconces matching the mirrors, and crystal candelabra are among the numerous objects that can not fail to interest all connoisseurs of XVIII century art.



MARTYRDOM OF ST. URSULA
Allegretto Nuzi (1360-1385)

In Kleinberger Sale, Jan. 23



MARTYRDOM OF ST. URSULA
Allegretto Nuzi (1360-1385)

In Kleinberger Sale, Jan. 23.

partment of the University of Pa. when the Lusitania was sunk and after that tragedy he enlisted in the British army. His skill in reclamation of wounded soldiers disfigured beyond recognition, arrested medical science. After strenuous service in army hospitals at the front he is now in this country on a furlough.

On the Government's acceptance of Blue Dome property for a reclamation hospital, Major McKenzie will be head surgeon. Miss Woodward during fifteen years art study in Paris acquired skill in modeling. She will contribute her service as modeler to the hospital.

Blue Dome is 90 miles from N. Y.—three hours by auto, in the heart of 80 acres of pine grove. The house is admirably adapted for a hospital. The studio can accommodate forty patients. The original farmhouse of a hundred years growth is sufficiently distanced from the main structure to serve for a tuberculosis ward. The property is valued at \$50,000.

P. Fairchild, the illustrator, recently received an army commission of 2nd Lieut.

Rare Persian Art

Some notable additions have been made recently to the collection of Persian Antiques assembled by R. Khan Monif, and now on view at the Persian Antique Gallery, 539 Madison Ave. Among the fine pieces shown there is a beautiful Rhages XII Century bowl with ivory ground, delicate gilding and an interior decoration, representing two Persian Amazons separated by a wonderful golden tree, beneath which is a lion, and on a lower plane, a lake full of little fishes. The border has a gilded ornate design in characteristic Persian effect. Another rare piece is an XI Century Sultanabad pitcher with a blue and white ground, decorated with figures of five Sassanid kings and a band of fine Persian writing, above which are beautiful floral designs.

A series of XVI Century Persian miniatures by Mi Ali, in which the writing is as fine as the painting, and another by the XIV century artist, Mehran, are interesting examples of this art. Every Persian painter of prominence is represented in this collection.

Tolentino Art Gallery

Fine Antique Furniture
Bronzes and Marbles Interior Decorator

Rome
Via Sistina 57

New York
749 Fifth Avenue

STUDIO FOUNDED
IN 1840

ESTABLISHED IN NEW YORK
SINCE 1907

ROUGERON
94 Park Avenue, between 39th and 40th Streets
PICTURE RESTORATION
Highest References from Museums, Collectors and Picture Dealers

The Gorham Foundries

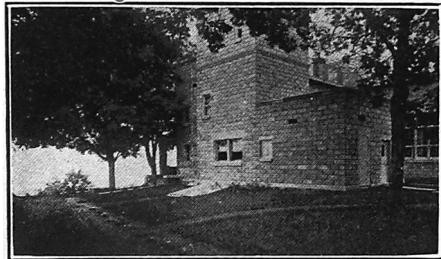
give to the casting of life size, colossal, and small statuary that painstaking and sympathetic handling which alone insures the most successful result.

Particular attention is being given to the patining of statuettes.

The Gorham Galleries are a continual exposition of everything new in contemporaneous sculptures.

Correspondence Solicited

THE GORHAM CO.
FIFTH AVENUE and 36th STREET
NEW YORK



NEW SUMMER CLUBHOUSE,
PEN AND BRUSH CLUB,
Hague, Lake George, N. Y.

Pen and Brush Club Has Summer Home

Miss Harriet S. Phillips, painter, whose studio is at No. 39 West 67 St., was the guest of honor at a reception last night, given by the Pen and Brush at its rooms, No. 132 East 19 St. Miss Ida M. Tarbell, President of the Club came in from Washington to welcome the guests and formally announce the Club's grateful acceptance of Miss Phillips' splendid gift of her summer home—"Cliff Lodge"—on Lake George. Deed to the estate was presented last spring to the Governing Board, occupancy of "Cliff Lodge" to be deferred until 1925. Should Miss Phillips pass in the interval, the club takes immediate occupancy.

The property, valued at \$50,000, is at The Hague on the west shore of Lake George, ten miles from Fort Ticonderoga, some 200 miles from N. Y. city.

Aside from beauty of scenic setting, the house is ideally adapted to artists and writers on work or recreation bent. The house is block cement with huge ground floor studio, living rooms, verandas, and sleeping accommodations for fifteen guests. Despite modern build, the whole wears the air of long living, and with tower and battlements suggests mediæval days. Screened from Cliff Lodge is the original farm house of the estate, laundry, ice and gas plant with boat house and bathing beach.

The property has been in Miss Phillips possession for twenty-five years and was built after her own plan. During her nine years art study abroad, which came late in life, it was unoccupied. In transferring it to the club, Miss Phillips submitted a carefully worked out plan whereby club members shall have lodging gratis with table service, not to exceed \$3 a week, an ante bellum food basis!

The president will appoint a house hostess to serve for a stipulated time. The Phillips fortune was made in the manufacture of manila paper at Akron, Ohio. For nine years after her father's death, Miss Phillips was actively associated in conducting the mills. Pen and Brush will rechristen the Lake George property—"Phillips Lodge."

LAI-YUAN & Co.
C. T. LOO

557 Fifth Avenue, New York

**Chinese
Antiques**

BRANCHES

PARIS—SHANGHAI—PEKIN

LAMPS of distinction fashioned from authentic Chinese porcelains and embroideries, uniquely decorative in form and color. Lighted or unlighted, they are equally beautiful and add to your home that decorative and distinctive note that is so difficult to achieve.

A lighted lamp is the most conspicuous object in a room; it should be a thing of beauty in complete harmony with its surroundings.

EDWARD I. FARMER
Chinese Arts and Decorations
Five West Fifty-Sixth Street, NEW YORK

AMERICAN ART NEWS.

Entered as second-class mail matter, February 5, 1909.
at New York Post Office under the Act
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.,
Publishers

15-17 East 40th Street
Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer.
15-17 East 40th Street

REGINALD TOWNSEND, Secretary,
15-17 East 40th Street

SUBSCRIPTION RATES

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

CHANGE OF ADDRESS

When a change of address is requested, both the new and old address should be given. Two weeks' notice is required for changing an address.

DISCONTINUANCES

If a subscriber wishes his or her paper discontinued at expiration of his or her subscription, notice to that effect should be sent; otherwise it will be assumed that a continuance is expected and bill will be sent and payment should follow.

WHERE ART NEWS MAY BE OBTAINED IN NEW YORK

Brentano's Fifth Ave. and 27th St.
Powell's Art Gallery, 983 Sixth Ave.

WASHINGTON

Brentano's—F and 12th Streets

NOTICE TO SUBSCRIBERS

Owing to the disturbance caused by war conditions in the postal service, we cannot guarantee prompt delivery of this journal through the mails. For delays in such delivery, while they should be reported at once to this office, we cannot accept blame. The journal is mailed in the General New York Post Office early Friday evening of each week and should reach our N. Y. City and suburban subscribers by Saturday morning, and those at greater distances in proportionate time.

When extra copies of any issue are required, advance notice of the number of copies so required should reach this office at latest by Thursday afternoon of any week. Later orders frequently cannot be filled, as we print only a few extra copies more than our regular edition.

APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals. We are frequently called upon to pass upon the value of art works for collectors and estates, for the purpose of insurance, sale, or, more especially, to determine whether prior appraisals made to fix the amount due under the inheritance or death taxes are just and correct ones—and often find that such former appraisals have been made by persons not qualified by experience or knowledge of art quality or market values, with resultant deception and often overpayments of taxes, etc. We suggest to all collectors and executors, therefore, the advisability of consulting our Bureau of Appraisal either in the first place or for revision of other appraisals. This Bureau is conducted by persons in every way qualified by experience and study of art works for many years, and especially of market values, both here and abroad.

ART TREASURES FOR PHILA.

Mr. Alexander Simpson, the noted Phila. collector, has made it known that a recent will contains a clause leaving all of his art treasures to Phila. Some say his project may be carried out during his lifetime. His hobby is modern American paintings and he owns some of the finest examples of these in the country. Purchases made during the past few weeks include a canvas (50x60), by William T. Ritschel, the subject, "Cypresses of Ages Ago, Cal.," and a landscape and marine, also an Arizona subject by Albert Groll and the Indian picture by Irving Couse from the Winter Academy.

AN UNCERTAIN BAROMETER

The art trade barometer is acting in an uncertain manner. It had been thought and hoped that the two important and large picture auctions, the first this season at the Plaza ballroom last Monday and Tuesday evenings, those of the popular modern paintings, owned by the late "Diamond Jim" Brady, and the higher class old and modern works from the estate of Ferdinand Hermann, the well remembered Wall St. banker, would give some fair indication of the condition of the American picture market and its prospects for the near future, but such hope was not realized.

While the Monday night sale of the Brady pictures drew a large audience, and its total of some \$58,000 may be considered good under the present war-time conditions (the collection of 73 canvases bringing as a whole some \$8,000 over its appraisal), there were many bargain prices and no especially sensational figures reached, while the Tuesday night sale of the Hermann pictures, among which were a number of Primitives and early foreign works of good and superior quality, notably an early, if not a typical, Rembrandt (which brought only \$10,000), must have been a disappointment to the owners.

So it would appear that the sales above discussed did not set the barometer as had been hoped, and that we must wait for other important art auctions to gain any definite indication of the probable course of the art market this season.

Janet Scudder's Work in France

In the late summer of 1916, Janet Scudder closed her N. Y. studio and sailed for France to offer her services as an automobile driver for the American War Relief. When she arrived there she found the supply of drivers had already exceeded the demand, and on visiting the Latin quarter discovered that all the younger artists were at the front, and the older ones had also closed their ateliers in order to do such war work for which they were fitted. Consequently the old models, plaster casters and other studio dependents were much in need of help. To their great delight she opened a studio, where she remained for over a year, during which time she modeled four fountains and one heroic statue of "France."

The neighbors of the quarter hailed her as "une ange Americaine" who had come to "do her bit" in helping to conserve what art atmosphere had remained to them, against the time when the French artists should return. "If some help is not given," says Miss Scudder, "there will be no models nor other necessary studio employees for the artists to employ when they return." Miss Scudder's message, therefore, to American women, and men artists beyond military age, is to go to France and continue their work there, not only for the encouragement of the poor French studio dependents, but for the conservation of art in general.

Miss Scudder found the people of France high in spirits, willing in sacrifice and absolutely sure of ultimate victory. Miss Scudder returned to her studio, 46 Washington Mews, last month, and held an exhibition of some of the work she did while abroad this week. Of especial note was a wall fountain which has been purchased since her return. Her purpose is to return to France in the early spring.

Winter Academy Sales

The pictures sold at the Winter Academy during its closing week—the exhibition terminated Sunday evening last—were: Philip Hale's "Tower of Ivory," \$3,000; Helen K. McCarthy's "Promise of Rain," \$500; Benjamin Kelman's "The Swan," \$300; Walter L. Palmer's "The Glen," \$350, and Wilson Irvine's "A New England Village," \$500.

Eleven pictures in all were sold during the exhibition for a total of \$11,300.

CORRESPONDENCE

Wollaston, The "Almond Eye" Artist

Editor, AMERICAN ART NEWS.

Dear Sir:

In your announcement of the identification of the painter of the "almond eye" portraits in New York in the ART NEWS of Jan. 12, you give me the benefit of the discovery. I did make the first announcement to the public of the finding of the hand that had painted them in my address at the University of Pa. Dec. 28, but the discovery was made, and so stated, by Mr. F. W. Bayley, of Boston, when rummaging in Virginia a few months ago, who at once submitted his proofs to me for my opinion. These well satisfied me that John Wollaston, who had painted Martha Custis and the ladies and gentlemen of Virginia (circa 1750 to 1760), was also the painter of Mrs. Livingston and the other prominent New Yorkers, both male and female, of the same period, whose portraits until now have concealed the name of the hand that limited them.

But little is known of Wollaston further than that he was the son of John Wollaston whose portrait of Thomas Britton, the "Musical Small-Coal Man" belongs to the British Museum, but hangs in the National Portrait Gallery, London, in which depository hangs also a picture of George Whitefield preaching, painted by John Wollaston the son in 1742. This acquaintance with the missionary to America doubtless brought Wollaston hither, where, in Virginia and in New York chiefly, he painted portraits, of which more than fifty have been listed. He painted a little in Philadelphia, as we glean from Francis Hopkinson's "Verses inscribed to Mr. Wollaston" printed in the American Magazine for October, 1758, the foot note to which says "An eminent face painter whose name is sufficiently known in the World." This is the only contemporary record we have of him in the New World outside of his paintings, and while the foot note may have appeared true when written, one hundred and sixty years have obliterated the very knowledge we are now groping after.

Charles Henry Hart.

New York, Jan. 15, 1918.

ART BOOK REVIEW

THE LIFE AND ART OF WILLIAM MERRITT CHASE. By Katharine Metcalf Roof. With letters, personal reminiscences and illustrative material. Illustrated with reproductions of the artist's work. Charles Scribner's Sons, N. Y. \$4. net.

The prompt appearance of this biography of Chase is a merited honor to the late painter, a man who, in his prime, made an impression upon the art life of his time in America which will be lasting. In some ways this volume is a better memorial to the man than any of the exhibitions of his work held since his death, for it reveals a fact not easily gleaned from a study of many of his pictures—the fact of there being, behind the pomp and pose of outer personality, the lurking of a nature fundamentally modest. That Chase did a great deal of "swaggering" both in his deportment and in his painting, one well knows, but that the man had rare moments when the artist in him, the artist of deep feeling, asserted dominion, certain letters to his wife as well as certain rarely fine pictures attest.

To artists and writers on art, the volume will be chiefly valuable for the first-hand evidence it gives of Chase's association with his famous contemporaries—Whistler, Duveneck, Twachtman and Robert Blum. The chapters "In London with Whistler" and "The Chase-Whistler portraits" in which Chase himself recounts chats, spats and experiences with the "great one" of the "White House," of London's Chelsea, and letters of Whistler are most entertaining. These chapters take on new interest, now that the Chase portrait of Whistler (one of the best of his early works) has been given to the Metropolitan Museum. The chapter on "Venetian Days" a nine-month's sojourn in storied Venice with Duveneck and Twachtman, reads almost like a page from "La Boheme," with Duveneck's fee for a portrait saving the trio from some "wheatless" and "meatless" days. These chapters reveal these intimacies were the basis of the influence of Duveneck—which with that of Whistler, moulded Chase's early work.

The stories of the famous Tenth Street studio days are entertaining. The pages devoted to the artist's teaching activities might have been enlivened by reminiscences of pupils, of whom there is a long and distinguished list. The illustrations might have comprehended a wider range of the artist's work, but of those shown the most significant are the self-portrait (one of the latest canvases), "Portrait of Robert Blum," "Portrait of Whistler," "Lady with Shawl," "Dorothy and her Sister," "Sunlight and Shadow," the landscape "Idle Hours," and the interior "Tenth St. Studio."

James Britton.

OBITUARY

Charles H. Caffin

Charles H. Caffin, actor, author, lecturer and dramatic and art critic for some twenty-five years in this city, died at his residence in West 12 St. Monday morning last, aged 63. He had been suffering from a stomach trouble for some time past, and his death caused no great surprise. He was born at Mittingbourne, Kent, England, in 1854, the son of the Rev. C. S. Caffin, was graduated from Magdalen College, Oxford, in 1876, and then took up teaching in the then London suburb of Streatham. He later became an actor and for a time was an associate of Mrs. Patrick Campbell. Coming to America in 1892 he at once obtained employment with the force decorating the Chicago Exposition buildings of 1893. After the close of the Exposition he took up art writing and lecturing, contributing articles on art to the N. Y. Eve. Post and Harper's Weekly.

Obtaining some reputation through this pursuit he became the art editor of The Sun in 1901 and held that post until 1905, when he joined the editorial staff of the International Studio. Meanwhile he wrote several books, was dramatic critic for Town Topics and lectured before the Extension courses of the University of Pa. and the Yale Art School. During the past three years he has been the art critic of the N. Y. American.

His books include "Photography as a Fine Art," "American Master of Painting," "American Masters of Sculpture," "Old Spanish Masters," "Appreciation of the Drama" and several works on Dutch, Spanish and French paintings, old and modern.

Mr. Caffin, despite his long residence in this country and his study and writing on American art and the drama, never quite abandoned his English manner and point of view. Through long and close study he became a well equipped art critic and wrote intelligently and well. His success as a lecturer was marred by a poor delivery.

Towards the last, Mr. Caffin became a convert to the "Modernist" tendencies in foreign and American art, and wrote at length in defense of the apostles of this art. Despite his limitations his loss will be felt, especially in the American art world, which is too poorly supplied with competent art writers and critics. He is survived by his widow and two daughters.

Among those present at the funeral at the Campbell establishment, 66th St. and Broadway, were Alfred Steiglitz, William Zorach, Mr. and Mrs. C. Bertram Hartman, Mr. and Mrs. George Lawrence Nelson, Frederick Eddy, W. Frank Purdy, N. E. Montross, Abram Walkowitz, and W. G. Bowdoin. The Episcopal service was read by Alexander S. Guthrie.

Artist Finn Leaves \$285,599.

James Wall Finn, American painter, who contributed the "Cycle of Seasons" for the redecoration of the N. Y. residence of the late John Jacob Astor, left a net estate of \$285,599. The artist died on August 28, 1913, at Giverny, France.

Mr. Stransky's Gift to Cleveland

Editor, AMERICAN ART NEWS.

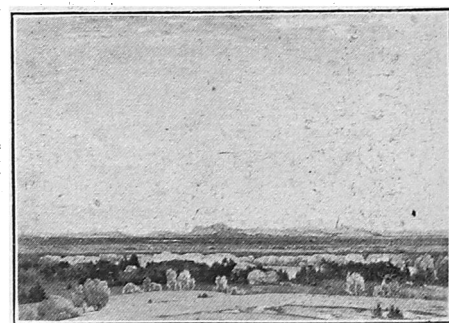
Dear Sir.—Here is the photograph of the picture by Toni Stadler which I have donated to the Cleveland Museum. If your Cleveland correspondent considers it "a typical example of the old-fashioned Munich school, to which Stadler belonged," she is very much mistaken. Stadler is still living and working and belongs to a modern branch of the above mentioned school, which has nothing to do with the "old-fashioned" Munich paintings.

The anecdotal and sentimental pictures lacking any artistic quality, which made the Munich school ill-famed all over the world should disappear from the American museums just as they disappeared from the museums of standard abroad.

Yours very truly,

Josef Stransky,

N. Y., Jan. 15, 1918.



LANDSCAPE

Toni Stadler

Gift of Jos. Stransky to Cleveland Museum.

LONDON LETTER

Jan. 9, 1918.

The exhibitions at the Burlington Fine Arts Club are always of the greatest interest but the present one which consists of drawings by deceased masters, together with some decorative furniture and other objects of art is especially delightful. As usual the exhibits have been loaned by the members, and admission is only to be obtained through a member's invitation. The title of the exhibition is an indication of its catholicity and one finds drawing by Dürer and Rembrandt, side by side with others by Ingres and Charles Keene. A very beautiful Rembrandt is, "The Adoration of the Shepherds," in which the method of lighting, the light from the open door and the rays from the stable lantern, have a curiously emotional effect. A couple of studies by Dürer, one of a beetle, the other of a dead duck demonstrate as vividly as any of his more ambitious work his consummate mastery of his art and are among the finest drawings on the walls. Tiepolo is especially well represented and certain of his sketches, such as the "Dressmaker's Shop," show him in an aspect which will be new to most of the visitors. Here the artist is sprightly, witty, a social caricaturist almost in the vein of Leech. "The Gate of Genezzano" by Claude is an exquisitely subtle piece of work, instinct with the poetic conception of nature that animates all this artist's work. The Lords Commissioners of the Admiralty have lent an interesting, though somewhat over-ornate suite of furniture in the English Empire style, which was presented to them in 1813, in memory of Lord Nelson. It is rather exuberant in its gilt dolphins and sphinxes, but is admirably representative of the particular type. Among the smaller ornamental objects is an entire "garniture de cheminée" in alabaster mounted on ormolu, of the early 19th century, lent by Mrs. Frank Gibson, of which the central ornament in obelisk form is a reproduction in miniature of the monument standing in the centre of the Piazza del Popolo in Rome.

The New Academician

The latest addition to the ranks of the Academicians is F. W. Pomeroy, the sculptor, who has already proved his worth in several memorial sculptures sent to the Overseas Dominions as well as in those installed over here. He is responsible for the Gladstone statue in front of the House of Parliament, that of Francis Bacon in Gray's Inn and the Statue of Archbishop Temple in Canterbury Cathedral. His work is good and sound and the election is generally approved.

Safeguarding Art Works

Various suggestions of more or less originality are made from time to time with regard to the housing of works of art for safe protection during air-raids and the latest is a proposal that they should be housed in the spare space on our tube underground railways. How the railway authorities may view this idea has not been stated; free use is already made of their premises by the public themselves during air attacks and I should think it doubtful whether they would care to turn themselves into a repository as well as an asylum!

Gift to British Museum

A valuable gift of some 3,000 prints as well as of about 40 volumes of engravings has been made to the British Museum by Lady Lucas in memory of her brother. These are part of the Lucas collection, which dates from the XVIII century and contains examples by the master engravers from the XV century onwards. Of the early engravers, the Flemish masters are the best represented but among the later the honors are divided among the English XVIII century school and that of Louis XIV period. The mezzotints include some excellent examples of the art of James Watson and Valentine Green, but color work on the whole is not well represented.

Kirchner Memorial Exhibit

It is a far cry in the spiritual, though not in actual distance, from here to Bruton Street, where a memorial exhibition of Kirchner's drawings is being held at the Bruton Galleries. In so comprehensive an exhibition one has an admirable opportunity of judging this artist's work as a whole. That he was extraordinarily gifted by nature it would be impossible to deny, for many of his figures are perfect in drawing, while his delicacy of color and beauty of workmanship is often a sheer delight. But it appears impossible for him ever to rise above the level of the trifling; his eye is not for the large things of life and his sentiment is curiously lacking in anything approaching true emotion. For this reason they leave an unpleasant impression behind and convert all that might make for beauty into something very much the reverse. This, I am aware, will not be the verdict of the majority, among whom Kirchner has become a veritable cult, but it will probably be the opinion of later times, when his particular appeal may cease to allure.

L. G. S.

PHILADELPHIA

The opening of the 24th annual exhibitions of oils at the Arts Club that should have taken place Jan. 21, has been unavoidably postponed until the arrival of the N. Y. group of pictures held up en route by congestion of railway traffic.

Prof. Wm. F. Gray was elected president of the Phila. Sketch Club at the regular monthly meeting Jan. 12. George Morris, vice-president; Henry Troth, treas.; Herbert Pullinger, sec.; E. H. Fetterolf, librarian. New members of the club in the Board of Directors include Messrs. Harrison S. Morris and Oliver B. Judson. Joseph Pennell spoke upon "Lithography."

Marking the twentieth Anniversary of the founding of the Plastic Club was the entertainment given annually for the exclusive enjoyment of the women artist members, known as "The Rabbit," on Jan. 12. Artist life at a summer school was the subject of a one-act play "The Addingham Trail," written by Mrs. Philip R. Whitney of Moylan, Pa. A patriotic tableau with Mrs. Walter E. Hering as "Columbia Up to Date" and Miss Cornelia E. Fellows as "Uncle Sam" preceded the play. Supper followed in charge of Miss Florence W. Fulton the president of the club and Miss Virginia Wright Garber.

Whistler and his work was the subject of a lecture last eve. by Joseph Pennell, under the auspices of the Print Club and at the Art Alliance. Specially prepared lantern slides illustrated the lecture and a number of etchings by the great American artist were shown. The evening concluded with a reception to Mr. and Mrs. Pennell. Dr. Wm. Curtis Farabee lectured last eve. before the Academy Fellowship upon "Primitive Art in South America." Dr. Farabee is curator of the American Section of the Museum of the University of Pa., and is a noted explorer of little known parts of South America. The "Fighting Canvases," painted by members of the Fellowship for use in the Training Camps are on view in the Lecture Rooms of the Academy. War Service meetings at the Academy are held every Friday eve. Forty-two former students at the front have been reached with Christmas parcels.

"Little Points of London, etc." made by Pennell to illustrate a book that was to have been written by the late Henry James but which was never finished owing to the author's death, are shown at the Rosenbach Galleries. Eugene Castello.

CHICAGO

The art institute where the annual alumni and former instructors' exhibition is on is the goal of many who are probably realizing for the first time what a wide range of influence the institution possesses.

The art event of the week was the unveiling on Monday of the mural decorations in the aula of the Ida Noyes Hall on the University of Chicago campus, a building erected in the approved style of English Gothic, with uncomfortable chairs and benches, and devoted to the comfort and recreation of university co-eds. The murals are by Jessie Arms Botke, and commemorate a "Masque of Youth" held on the university campus in 1916 on the dedication of the building and their subjects is that very "masque" whose various groups have been thus immortalized, together with, in some cases, the actual likenesses of the people who took part in them.

Mrs. Botke (and her husband corroborated with her in the rendering of the campus buildings) well accomplished the task given her. The "style" of the building dictated, of course, the "style" of decoration, which is Gothic in design as well as in color treatment, although in the choice of color harmonies she allowed her very pronounced modern color sense occasionally an artistic license.

While I gladly agree with Mr. Eggers, the Art Institute director, that "one should be more interested in tendencies than in achievements," and I welcome, with everybody, the beginning of a co-operation of the fine and applied arts, yet I can only regret that the building does not express modern thought and civilization, and because of that the talent of Mrs. Botke, which one has often had occasion to admire in our exhibitions, was not given a chance of free and original creation.

Edward Watts-Russell.

French Art in Brooklyn

The Brooklyn Museum will open Tuesday, Feb. 5, an exhibition of exceptional quality and interest, namely, the official loan from the French Government of the paintings, statues, tapestries, furniture, porcelains, rugs and other woods of decorative art shown at the Panama-Pacific Exposition in 1915. The proceeds of the opening day, when an admission fee of \$1 will be charged, will be given to the Brooklyn Branch of the American Red Cross Association, and special arrangements have been made by its officers to make this occasion a gala day for the cause. The exhibition will continue until Sunday, March 17, inclusive.

BOSTON

Most attractive of the St. Botolph's winter schedule to date is the joint exhibition of the work of Ambrose Webster and Charles W. Hawthorne in the club gallery, on Jan. 25. Webster is a landscape painter highly appreciated by the cognoscenti, while Hawthorne is popular with a larger public through his well known figure pieces. Their work is totally dissimilar, which makes it the more surprising that it should hang so well together.

Webster is one of the few artists who travel far afield in search of subject and brings home canvases expressive of the vital character of the strange lands into which he strays. The present exhibition includes records of his wanderings in Jamaica, Bermuda and the Azores, during the frigid months of the New England season; their semi-tropical aspect contrasting with the typical New Hampshire woods in winter, buried in snow, but as rich and vibrating in color as clear air and direct sunlight can make them.

Webster is first of all a colorist—that is his medium of expression. His "Mt. Chocoma, N. H." "Pine Tree in Winter," and "Snow Scene: Tamworth, N. H." give the brilliancy of the winter scene painted directly out of doors. One of his favorite subjects of this type is a pine tree heavily laden with snow, seen against a background of violet madder brush, with an occasional bush that, through all, has retained its dry yellow leaves. Mr. Webster's Bermuda is one of the most revealing of those known to us in paint. "A turquoise matrix" someone has described it in words, and in his "Pride of India," the sea is indeed of that extraordinary hue, while against it are seen bare willow trees, their branches flaming against the sea and the sky, with its subtle change from blue to green and from green to violet.

There is just enough sympathy between the color of the two artists to hold the exhibition together in its most essential quality. I understand it was Hawthorne's suggestion that the two should combine, and as both are residents of Provincetown, and both influential in that community, it is fitting and pleasant to see them together in this friendly fashion.

There is much that is agreeable in Hawthorne's subject pictures. He is a strong draughtsman, interested either in the character or the charm of the sitter. If he seems at times to overdo the sentiment in the situation this is a quality that few will criticize, but certainly he does make the most of the sentiment in his "First Voyage," where the boy, rapt in visions of his opening career as a fisherman, submits in trance-like unconsciousness to the attentions of a solicitous mother and the curious scrutiny of his assembled little sisters. There are also several studies of pretty Provincetown girls, two of the smaller boudoir pictures with which Hawthorne made his first success and these, as always, are well painted and attractive.

At the Copley Gallery, an exhibition of portraits and other paintings by Alice Heard, of Ipswich, is now on to Jan. 26, and will be followed by paintings by C. Scott White, of Boston. Miss Heard's exhibition consists of eleven canvases, in both oil and pastel and includes three copies, one quite an able one of a Stuart. Her pastels are more promising than her oil portraits, which have the effect of having been done from photographs rather than studied from life. Her color is unconvincing, the flesh recipe dealing with unpleasant purples and greens, always the same, regardless of the complexion of the child. The drawing is weak and the pose conventional.

Hanging today in the same gallery are twelve charming charcoals by Otis Philbeck, of Boston, a young teacher in one of the Manual Training Schools of the city, who devotes his evenings to drawing, using his wife and children as models. Many of the drawings are of sleeping children, for as the custodian told me, "when the artist reaches home after his classes the children are mostly asleep." Helen W. Henderson.

A Mather Brown in Boston

"Mather Brown's portrait of President John Adams, given by the second President to his successor, Thomas Jefferson, and missing since 1833, has been recovered in Boston and placed on exhibition at the Athenæum," says Mr. F. W. Coburn, of the Boston Herald. "The work, painted in 1788 by the young Tory painter, who left Boston soon after the revolution and became one of the minor royal academicians, was discovered and identified by Lawrence Park, who has been making a special study of Mather Brown pictures in this country."

"The history of the painting has been interestingly traced. Jefferson, who presumably received the work in London, took it to his Virginia home, where it hung at his death. In the settlement of the estate several paintings, this among them, were brought to Boston for sale. Records show that it was exhibited at the Boston Athenæum in May, 1828. On July 19, 1833, it was sold at Chester Harding's Studio.

PARIS LETTER

Paris, Jan. 9, 1918.

Permission has been given by the Municipal Council for the holding of art exhibitions in the Petit Palais, in the Champs Elysses. The Grand Palais, where the exhibitions are usually held, is occupied at present as a hospital. Both the old and new salons are likely to be held this season for the first time since the beginning of the war.

International Society Exhibition

The 32nd exhibition of the Société Internationale de Peinture et Sculpture will soon open. It does not promise this year to be quite as interesting as usual; yet it would be rash to predict that it will not be even more so. It is to be noted that many of the familiar names of artists whose eminence dates many years back are missing in the list of exhibitors. It is the inevitable commentary upon the fact that in art as in other things "the old order changes." The Americans, Edwin Scott and Harry Lachman, will both have pictures there, as well as the well known British painters, Rupert Bunny and Albert Lynch. Other participants in the exhibition are Maurice Bompard, F. Cormon, Guillonnet, Albert Laurens, Frédéric Lauth, Jules Pagès and C. Bernstamm (sculptor).

Harry Lachman has sold one of the pictures which he recently exhibited at the Petit galleries to the French Government. It will be placed in the Luxembourg museum.

Value of Modern and Antique Art

Modern pictures are fully maintaining their normal level of value. At the Fauchigny-Lucinge sale the prices for both, the principal of which were as follows, afforded interesting premises for comparison:

Bonington, marine, \$740; Lajoue, landscape, \$1,150; Largillière, portrait of LaFontaine, \$2,460; Le Noir, portrait, \$1,270; Roslin, portrait of César, duc de Praslin, \$7,480 (\$4,400 asked); Van Ostade, "The Affray," \$660; Duplessis, portrait of the Duc de Choiseul-Ambroise, \$1,660; Simon de Vlieger, marine, \$1,780; School of Rgaud, portrait of Louis XV as a child, \$2,200; Coppel, portrait, \$100; attributed to Van Dyck, Biblical subject, \$325; French School (XVI century), Gabrielle d'Estrees in a group, \$790; French school (XVII century), portrait of Maurice Quentin de la Tour, \$370; School of Le Brun, "Louis XIV's Children and Their Governess," \$800; Mercier, supposed portrait of Voltaire, \$460; School of Pierre Mignard, portrait of Louise de la Vallière, \$430; Hubert Robert, "The Violinist," \$680; Van Loo, portrait of the Duchesse de Brissac, \$500; Jules Dupré, "Sunset," \$390; Henner, "Nymphs at Play," \$2,570; Sisley, landscape, \$850; Thaulow, "The Laita Bordered with Ferns," \$1,330; by the same, "Moonlight," \$1,140.

Some Minor Exhibitions

Luckily freakish or dishonest art is not gaining in esteem, except among the ignorant or the perverted. Several exhibitions of very sound art have marked the early weeks of the present season. Paul Guillaume has opened a gallery in the Faubourg St-Honoré, where one may make comparison of Corots and Renoirs and Sisleys, Pisassos, Guillaumins, Bonnards, Marquets and even Matisse. At the gallery of Chaîne & Simenson (Rue Caumartin) Paul Scheidecker exhibits watercolors that are rather too restrained, or perhaps too timid, in style. Only in a few instances has he seemed to express himself freely, and in those his success is marked. For the rest but little can be said. In another gallery an Argentine painter, Lascano Tegui, shows work that has promise, although thus far it is very imperfect. His subjects are landscapes and still life. He seems to possess a fine sense of color, a subtle gift of vision, but is not sufficiently careful as to relative values. Georges Scott is represented at the Petit Galleries by a large number of war pictures. That his faculty is more illustrative than poetic becomes more and more manifest. The war has developed in him greater understanding of his subject, greater firmness of touch and increased vigor of manner; but that is all. His popularity, however, is increasing.

Zoubaloff Paris Sale

The first day of the Zoubaloff sale, which ran for some days, and in which so many works of Barve, Harpignies, Jongkind, Lami and Delacroix are to be disposed of, produced some interesting prices. The highest was \$26,400, given for one painting by Corot, "L'Odalisque Sicilienne." The next highest was \$5,100 for Jongkind's "Les Patineurs d'Overschie." The other important prices are as follows:

Paintings: Harpignies, "Paysanne Gardant ses Bâtes," \$506; Barve, "Le Châtignier," \$880; Monticelli, "L'Enfant à la Rose," \$1,340; Sisley, "Les Vieux Remparts à Moret," \$3,190, and "Le Canal du Loing," \$2,970; Ziem, "Constitutionelle," \$1,518; Watercolors: Barve, "Le Taureau," \$1,542; Daumier, "En Wagon," \$3,520; Harpignies, "Sorrento," \$407; Eugène Lami, four, ranging from \$1,980 ("Le Salut des Estandards") to \$2,250 ("Une Fête au Palais de Buckingham"); Rodin, four, the lowest, "Baigneuse Debout," \$286, and the highest, "Femme nue," \$352; Ziem, eighteen, the lowest, "La Mare dans la Forêt," \$484, and the highest, "Le Palais des Doges," \$4,180.

B. D.

Louis Orr, the well known etcher, is the first American artist to be honored by having a plate purchased by the French Government for the Louvre. The title of the work is "Canal de la Monnaie," and proofs will be presented by France to all the Allied Governments.

OLD MASTERS AT AUCTION

KLEINBERGER SALE

(Continued from page 1)

One finds also among the early Italians three rarely fine examples of Alegretto Nuzi, a "Christ on the Cross," and two delightful little oblong panels, "The Martyrdom of St. Stephen," and of "St. Ursula," all in the primitive display, where they attracted admiration for their quality and feeling, a rarely beautiful half-length portrait of "A Roman Lady," by Raphael's renowned Roman pupil, Gianfrancesco Penni, also in the primitive show; an unusual Salvator Rosa, "Diogenes in Search of an Honest Man," a canvas of great strength and wonderful in character expression; two superior examples of that delightful devotional old Sienese painter, Sano di Pietro, a "Madonna and Child with Saints," and a "Madonna and Child," the last in beauty of expression and rich color recalling the great Venetian Bellini; a "Descent from the Cross," by Zanobi Strozzi, from Prof. Volpi's collection, and a curious and quaint example of Taddeo di Bartolo, the Sienese, "A Dominican Legend," from the collection of Capt. Langton Douglas, and which depicting the death of the boy Napoleone by falling under his horse who tramples him to death, puzzled and amused visitors to the primitive exhibition from the drawing of the horse and the suggested resurrection, at the left of the picture, through the good offices of St. Dominic. A beautiful bust length portrait of "La Beata Ludvina," by Giambattista Tiepolo, allures, as does another and typical decorative sketch for a ceiling painting of "The Last Judgment," again by G. B. Tiepolo, and two fine portrait heads respectively of an "Oriental" and a "Young Man," by Giovanni Tiepolo. These complete the more important examples of the early Italian school in the collection, and will give would-be purchasers an idea of the range and variety to be offered at the sale in this school alone.

Early Flemish and Dutch Pictures

While the early Italians are the most largely represented, there are works by some of the strongest of early Flemish and Dutch painters. Perhaps the most notable are the Tryptich, "The Virgin Enthroned, Surrounded by Angels and Sts. Catherine and Agnes," by that virile old Fleming, Ambrosius Benson, a panel (30 3/4 by 10 1/2 inches), the Virgin in the center with the Saints in the wings, a work of great charm and beauty; a remarkable example of Jerome Bosch, the Fleming, "Legend of St. Christopher," a panel with a wonderful painted landscape from the collection of Mr. L. Gordon-Stables of the Burlington Magazine, London; a composition full of life and character, "A Betrothal Festivity," by Pieter Brueghel, the younger, from Mr. Rodolphe Kann's collection; a "Portrait of Quentin Matsys," by that quaint old Flemish master, so long called "Master of the Death of the Virgin," but now identified as Joost

OLD MASTERS AT AUCTION

(Continued from page 1)

Van Cleve, the elder; a "Portrait of Dorothy—Lady Chandos," from the Earl of Chesterfield's collection, by Lucas de Heere; a striking work by Marcellus Koffermans, "Christ on the Cross"; a remarkable "St. Jerome," the Saint in the foreground, with a beautiful landscape background, by Patinir; a virile typical "Portrait of a Young Man," by Pourbus, the younger; a panel by Rubens, representing "Minerva and Thetis," but which Max Rooses calls "An Allegory of Good Government"; a full-length and important standing portrait of "Ferdinand II de Medici," by Sustermans, and lastly, two stunning double portraits by Cornelis de Vos, one of "A Gentleman and Son," and another of "A Lady and Daughter," from the Duke de Talleyrand Sagan's collection.

Works by Early German Masters

Passing from the early Flemish school, one finds in this exceptional assemblage of early pictures those noted painters, Christoph Amberger, Bartholomeus de Bruyn, Lucas Cranach, the elder, Christian Dietrich, the Master of Frankfurt and the Master of St. Severin, all well exemplified. The last named is represented by a work, formerly in the collection of Mrs. Chauncey I. Blair of Chicago, "The Virgin and Child with

Spanish, French and English Schools

The examples of the early Spanish, French and English painters, while they number only ten, are all good and show the wide range and great variety of the collection as a whole. The Spaniards exemplified are Burgos, Carreno de Miranda, Eugenio Lucas and Juan B. Mazo, and of these the "St. Blaise" of Burgos, the stunning full-length, standing presentment of the artist himself, by Carreno di Miranda, worthy almost of Velasquez, and the delightful "Portrait of the Infanta Margarita Maria," by Mazo, a Velasquez subject, strongly painted, stand out from their fellows.

A full-length, standing portrait of the Marquis de Lafayette with his black horse by Boilly is not only a faithful likeness but a timely work, recalling our brave old-time French ally. Other French pictures are a dainty quaint little presentment of a little daughter of Louis XV by Alexis Belle, a Clouet school picture, and a decorative three-quarter length, standing portrait of a middle aged woman, by Tocque.

John Hoppner's striking half-length portrait of Miss Esther Raine, reproduced on the front page, a work that has the strength of Raeburn and the great Sir Joshua Reynolds's half-length self portrait, represent the early English school at its best.

So ends this brief review of the salient



A LADY AS DIANA
Ferdinand Bol (1611-1681)

In Kleinberger Sale, Jan. 23

Saints Catherine and Mary Magdalene." remarkable for rich color quality. His later follower, the Master of Frankfurt, is represented by a panel with three divisions of nearly the same subject, St. Barbara being substituted for Mary Magdalene—also notable for its color quality.

From the strong brush of Christoph Amberger comes a bust length "Portrait of a Young Man," very solidly modeled and full of expression, and from Lucas Cranach, the elder, the quaint little figure of "Salome," full of expression, which was a feature of Mrs. Blair's collection. Good old Bartholomeus de Bruyn is exemplified by a three-quarter length "Portrait of a Man," Holbein in quality and feeling, and a "Portrait of a Banker," by Christian Dietrich is another fine portrait, rarely strong in expression.

The Early Dutch School

No less than eleven strong and superior examples show the early Dutchmen at their best. The greatest names represented are Lucas van Leyden, whose "Adoration of the Shepherds" evidences his power of composition; Pieter de Hoogh, with a delightful and typical interior with figures, "Lady and Gentleman at Tea," signed and dated 1677, and therefore earlier than his famous "Music Party"; Jacob van Ruisdael with a characteristic "Landscape and Waterfall," a work whose provenance is unusually full and good; Molenaer with an interior with figures, characteristic in every way, and Jan van Scorel, with a beautiful "Madonna and Child." There are also superior examples of Geard Dou, Ferdinand Bol, "Portrait of a Lady as Diana," Jan van Goyen, Brekelenkam, Hendrik Meyer and Jan Victoors.

features of this remarkable collection of pictures of quality by great painters, which are to be offered next Wednesday evening to discriminating collectors and connoisseurs. It will be a surprise indeed if such opportunity to acquire representative samples of these early painters is not seized by the lovers of early painting, whose numbers have been growing rapidly of late in this country, as was proven only recently by the remarkable loan exhibition of primitives, organized, for the first time in America, by the Kleinberger Galleries, which now present the above noted works to the public.

NUMBERED WITH "IMMORTALS"

Brand Whitlock, former Minister to Belgium, and Hamlin Garland were given seats among the 50 "immortals" in the American Academy of Arts and Letters at an adjourned meeting of the academy held at the Century Club.

NEW GIFTS FOR MUSEUM

The Montreal Art Association has been recently enriched as to its permanent collection by three valuable gifts, a Botticelli "Madonna and Child," and a Boltraffio "Madonna and Child," both given by Mr. R. B. Angus, and a Jacob Maris "Canal in Old Amsterdam," given by Dr. Francis Shepherd.

E. F. Bonaventure, No. 601 Fifth Avenue, is showing a frame containing six miniatures, from a Book of Hours, of the early Fifteenth Century. The subjects are derived from the Life of Christ, executed in the symbolic colors of the period, including gold. The frame is in Graftito work.



PORTRAIT OF THE ARTIST
Carreno De Miranada (1614-1685)
In Kleinberger Sale, Jan. 23

PROVIDENCE

At the Providence Art Club there is an exhibition of the work of Arthur W. Heintzelman and John R. Frazier. Mr. Heintzelman's work consists of etchings and drawings in red crayon. His happiest results are obtained in picturing childhood and old age and his combination of realism expressed with imaginative tendencies is convincing.

"How I Wonder What You Are" is a charming child study in red, and "Through the Valley of the Shadow" exhibits a real depth of tragic feeling. "Abdullah" is an etching somewhat reminiscent of Rembrandt—and the same may be said of "Draped Head," "Jane" and "Mary Katherine," while "David" might be one of the little men of Louisa Alcott.

An uncatalogued drawing in red chalk of a standing male figure is at once a picture and a study of anatomy. All of this artist's work has the indescribable "punch" which bespeaks a larger audience than can be found here.

Mr. Frazier is represented by a scant showing of nine oils and six pencil sketches of outdoor scenes. The latter are excellent. The one important example of his work is a portrait of Dr. T. C. Burgess which seems to flaunt a clever technique at the expense of the soul of the sitter. More successful is the portrait, "Mary Johnston," a finely modeled and carefully painted head, and a second portrait of "Vivien Boniface" merits praise.

The club has just revived an old custom of former years and has started a Saturday evening life class for the artist members, which is meeting with enthusiastic response. Mr. Percy F. Albee is one of the leading spirits in this movement.

At the Rhode Island School of Design, the memorial exhibition of wood-engravings by Henry Wolf is nearing its completion, and the sculpture by Albert Henry Atkin will be on view to Feb. 1.

Stephen Macomber, who recently has taken a studio in the Woods Building, is at work on a series of landscapes.

W. Alden Brown.

Mr. Ma Soo of Ton-ying & Co. has gone to St. Louis to lecture on the Breckinridge Long collection of Chinese paintings now on exhibition in the art museum of that city.

Mr. Eugene Glaenger of Jacques Seligmann & Co. arrived recently from Paris and is at the galleries, No. 705 Fifth Ave.

Mr. Edward Brandus, of Gimpel & Wildenstein, who planned to arrive from Paris last week, has been detained by illness in that city and now hopes to arrive by Jan. 25.



SALOME
Lucas Cranach, the Elder (1472-1553)
In Kleinberger Sale, Jan. 23

ART AND LITERARY SALES PAST AND TO COME

HERMANN PICTURE SALE

The auction sale of 72 old and modern foreign and a few modern pictures, which formed the collection of the late Ferdinand Hermann, a New York banker, in the Hotel Plaza ballroom Tuesday eve last, brought an announced total of \$80,105.

While the ballroom was well filled when Mr. Kirby began the sale, there was not the same crowd, nor the same curiosity as at the auction sale of "Diamond Jim" Brady's pictures in the same room on Monday night.

The prices for the primitives and old pictures ruled, on the whole, low, and these were for the most part bought in the names of agents. The picture which had excited the most curiosity, the earliest example of a Rembrandt known, entitled "Balaam and the Angel," went to W. W. Seaman, agent, for the remarkably low figure for any Rembrandt of \$10,750. The work is a well known one coming from the noted Hoeschek collection of Prague, but while brilliant in color, it is hard and tight in handling and is not in any way a typical example of the master.

There were few really high prices. A fair Corot sold for \$1,225 and a fair George Inness for only \$3,750. An example of the old German Lucas Cranach, the elder, brought \$2,800 and one of David Teniers, the younger, \$3,950. A portrait by Hans Muelich, an early German master, for many years considered a Holbein, went to Otto Bernet, agent, for only \$3,700.

Mr. Hermann was long a partner of Speyer & Co., the Wall St. bankers, and left several children, who, at Mrs. Hermann's death, could not agree, it is reported, as to the respective values of the pictures which were to be divided among them. It was to determine these values and thus adjust the matter, it is further reported, that the sale of Tuesday evening was decided upon. The Mr. Hess, who figures among the buyers, is said to be the son-in-law of the elder Hermanns and presumably bought the pictures accredited to him, on behalf of his wife and sister-in-law, while it is generally thought that a number of those purchased in the name of agents, and these were unusual in quantity, were also bought for the family. In other words, if report is to be believed, the auction was in the nature of a partition sale, but of course the Hermann family, if its members were the chief buyers, had to take their chances with other buyers, as Mr. Kirby emphatically pronounced from his front vestry in the sale "an unrestricted one."

The following is a list of pictures sold, with catalog number, artist's name, title, size in inches, height first, width next, buyer's name (when obtainable) and sale price:

1. Schreyer, "Return of Foragers" (watercolor), 7x5. Seaman, agent.	\$320
2. Fichel, B. E., "Game of Chess" (panel), 8x11. Arlington Galleries.	130
3. Charlet, N. T., "A Grenadier" (panel), 10x7. E. F. Bonaventure.	230
4. Hermann, L., "The Cardinal Cellist" (canvas), 8x11. Otto Bernet, agent.	440
5. Koekkoek, B. C., "Woody Dell" (panel), 12x9. S. G. Hess, agent.	340
6. Verboeckhoven, "Sheep and Chickens in Stable" (panel), 9x12. Otto Bernet, agent.	475
7. Weissenbruch, J. H., "Meadow, Cottage and Woods" (panel), 13x8. F. Norris.	300
8. Boucher, "Woman and Child" (a drawing in charcoal, heightened with chalk), 14x15. Knoedler & Co.	650
9. Rico, "Side Canal—Venice" (panel), 9x14. Kleinberger Galleries.	530
10. Israels, Josef, "Country Road" (watercolor), 10x14. S. G. Hess, agent.	1,000
11. Grutznier, E., "The Monk, Bookworm" (canvas), 17x14. A. Reimann.	510
12. Van Elten, Kruseman, "River Bank" (canvas), 13x18. S. G. Hess, agent.	330
13. Harnpignes, "Landscape" (canvas), 12x14. Holland Galleries.	625
14. Dupres, Jules, "Road to the Farm" (canvas), 6x14. Otto Bernet, agent.	425
15. Kotschenreiter, H., "Merry Topper" (canvas), 19x13. S. G. Hess, agent.	80
16. Corot, "Landscape" (panel), 10x14. A. Deutsch.	750
17. Daubigny, C. F., "River Scene, with Woods—Evening" (panel), 8x16. S. G. Hess, agent.	600
18. Corot, "La Tour D'Esly" (canvas), 10x13. Otto Bernet, agent.	1,225
19. L'Hermite, "Two Women at Spring" (pastel, on canvas), 15x19. S. G. Hess, agent.	625
20. Madrazo, Jose, "Portrait of Lady" (panel), 19x17. D. W. Neuberger.	175
21. Gallegos, Jose, "Marriage Contract" (panel), 15x24. A. Reimann.	500
22. Henner, J. J., "Portrait of Young Lady" (La Tete Rouge), (canvas), 17x13. S. G. Hess, agent.	700
23. Von Lenbach, F., "Portrait of a Boy" (canvas), 21x16. A. Deutsch.	600
24. Thaulow, F., "The River" (canvas), 18x22. A. Reimann.	600
25. Von Lenbach, F., "Portrait of Richard Wagner" (pencil drawing in brown and red chalks heightened in white), 22x17. F. A. Hirschland.	250
26. Boudin, "View of a Harbor" (canvas), 14x23. Otto Bernet, agent.	575
27. Roybet, F., "A Cavalier" (panel), 24x15. Eugene Littauer.	475
28. Boughton, G. H., "Cronies" (panel), 26x23. A. Reimann.	525
29. Fromentin, "The Escape" (canvas), 25x21. A. Rudert, agent.	700
30. Ziem, F., "Church of Santa Maria Della Salute—Venice" (panel), 16x25. Louis A. Hein.	850
31. Villegas, Jose, "A Wayside Discussion" (canvas), 21x31. A. Reimann.	375
32. Bogert, G. H., "Sundown" (canvas), 28x36. Seaman, agent.	425
33. Inness, George, "Sunset in Apple Orchard" (canvas), 22x27. Knoedler & Co.	3,750

34. Loeb, Louis, "Twilight" (canvas), 46x42. A. Rudert, agent.	575
35. "Old" Crome, "The Porlington Oak" (canvas), 36x44. Seaman, agent.	2,100
36. Hodgson, David, "Market Place and Church of St. Peter—Norwich" (canvas), 35x18. Mrs. H. A. Gorman.	260
37. Russell, John, "Portrait of Lady" (pastel), 23x18. S. G. Hess, agent.	300
38. Wilcock, G. B., "Rural English Scene" (canvas), 20x24. W. Coffin.	130
39. Constable, "The Pond" (painted in oil on millboard), 12x16. A. Rudert, agent.	675
40. Barker of Bath, "Country Road" (canvas), 12x16. A. Reimann.	220
41. Morland, G., "On the Coast, Isle of Wight" (canvas), 10x19. Seaman, agent.	500
42. Constable, "English Village" (watercolor), 9x15. M. Walker.	210
43. Byzantine School, "A Tabernacle" (tabernacle of wood), 8x6. (the paintings), 7x5. R. Glendenning.	175
44. Master of Capenberg, "St. Catharine" (Companion to 45 (panel), 16x6. Kleinberger Galleries.	2,500
45. Master of Capenberg, "St. Barbara" (Companion to 44 (panel), 16x6. Kleinberger Galleries.	2,500
46. Di Pietro, Sano, "Madonna and Child, with Saints and Angels" (wood, curved downward at top), 26x19. R. Ederheimer.	2,100
47. Master of Death of Mary "Madonna and Child" (panel), 26x20. Otto Bernet, agent.	1,600
48. Bouts, Albert, "Scenes from Life of the Virgin" (Triptych) (panel, arched), center 24x15, wings 24x6. Kleinberger Galleries.	1,500
49. Pourbus, Franz, the Elder, "Portrait of Guillaume, Sire de Croy" (panel), 17x13. Otto Bernet, agent.	1,700
50. Rubens, P. P. and Seghers, Daniel, "Madonna and Child" (copper), 15x12. Otto Bernet, agent.	1,150
51. Pourbus, Franz, the Elder, "Portrait of Young Lady" (panel), 10x9. Otto Bernet, agent.	1,800
52. Clouet, Francois, "Portrait of Lady" (panel), 6x8. Kleinberger Galleries.	950
53. Pot, Hendrik Gerritsz, "Portrait of John Snijders" (painted in feigned oval rectangular panel), 6x5. R. Ederheimer.	375
54. Pot, Hendrik Gerritsz, "Portrait of Sara Saen" (painted in a feigned oval rectangular panel), 6x5. R. Ederheimer.	375
55. Van der Neer, Aart, "Dutch Canal, Moonlight" (canvas), 14x18. Otto Bernet, agent.	425
56. Van Goyen, Jan, "Winter Landscape with Skaters" (panel), 8x9. R. Ederheimer.	575
57. Cranach, Lucas, the Elder, "Woman Taken in Adultery" (panel), 14x9. Kleinberger Galleries.	2,800
58. Teniers, David, the Younger, "Interior of Flemish Inn" (canvas), 15x11. R. Ederheimer.	2,950
59. Van der Neer, Aart, "Landscape" (panel), 12x15. A. Reimann.	1,075
60. Dou, Gerard, "The Hermit" (panel), 16x12. Seaman, agent.	4,900
61. Van Goyen, Jan, "Village on Bank of River Maas" (panel), 13x24. A. Reimann.	1,550
62. Steen, Jan, "A Merry Company in the Open Air" (panel), 16x19. R. Ederheimer.	1,100
63. Backer, J. A., "Portrait of Elderly Woman" (panel), 17x13. A. Reimann.	200
64. Muelich, Hans, "Portrait of Andreas Reidmohr" (panel), 23x18. Otto Bernet, agent.	3,700
65. Rembrandt, "Prophet Balaam and the Angel" (panel), 25x18. Seaman, agent.	10,750
66. Van Ruisdael, Jacob, "Waterfall" (canvas), 27x21. S. G. Hess, agent.	1,250
67. Janssen, C., "Portrait of Lettice, Viscountess Falkland" (canvas), 29x22. Seaman, agent.	1,500
68. Janssen, C., "Portrait of Lucius Cary, Second Viscount Falkland" (canvas), 28x22. Seaman, agent.	1,500
69. Dou, Gerard, "A Young Scholar in His Study" (transferred from wood to canvas), 23x31. R. Ederheimer.	3,000
70. Beersstraeten, Jan, and Van de Velde, Adriaen, "Italian Harbor With Dutch Men of War" (Otto Bernet, agent).	1,700
71. Wynants, Jan, "Landscape With Figures" (canvas), 27x34. S. G. Hess, agent.	600
72. Van der Meer, of Haarlem, "Environ de Haarlem" (canvas), 37x59. A. O. Levy.	650
Total	\$80,105

The Warren Art Sale

The antique Chinese porcelains, carved jades, crystals, coral and enamels, bronzes, Ming and Sung plant jars, and old velvets from the collection of Mr. Edward R. Warren, of Boston, are on view at the American Art Galleries, preceding their dispersal. Other art objects from the Boston House of Yamanaka and a consignment from their New York branch are also exhibited there prior to sale. The collections will be dispersed on Tuesday, Wednesday and Thursday afternoons next Jan. 22, 23, and 24.

Fletcher and Williamson Sales

The art collections formed by the late Isaac D. Fletcher, and the late Charles F. Williamson, have been placed on exhibition at the American Art Galleries, prior to their dispersal at auction. The art property collected by the late Isaac D. Fletcher consists of antique Renaissance and modern furniture, Flemish and Renaissance tapestries, Isapan and other rugs, antique stone sculptures, and Renaissance marbles, a pair of heroic bronzes by Houzeau (1680) and marble statuary by well known sculptors. In the collection are also Barye and Barbedienne bronzes. Of note in the C. F. Williamson collection are examples of antique French furniture, Aubusson, Beauvais and Flemish tapestries, and a number of art objects acquired by their late owner, who was a dealer in Paris.

The sales of these collections will take place on Friday and Saturday afternoons next Jan. 25 and 26, at the American Art Galleries.

J. B. BRADY PICTURE SALE

When Mr. Thomas E. Kirby of the American Art Association opened the auction sale Monday evening in the Plaza Hotel ballroom, of the 73 modern foreign and American pictures owned by the late J. Buchanan Brady, better known as "Diamond Jim," he faced an audience which filled every seat in the large room, curious to know how the pictures belonging to such a personage would sell. The fact also that it was the first large picture sale of the current season added to the curiosity as to its result.

The works offered were, for the most part, bought by Mr. Brady from the Holland Galleries—and included a number of so-called popular pictures—those telling good stories, and of pretty women, while many were fair to good and superior examples of the artists represented.

The collection had been appraised at some \$48,000, and the fact that it brought a total of \$58,310 was good evidence that, despite the present conditions due to the war, there are art buyers still in the market.

The fact was also noticeable that, with few exceptions, the buyers' names were new—and few of the old time collectors or even the dealers were purchasers, although well represented in the audience. The same has been the case with art auctions in London, and Paris of late, proving that the war has brought out new art collectors.

The highest figure, \$10,000, was paid for an American picture, "The Beeches," by George Inness; a "Dutch Interior," by the late B. J. Blommers, a Dutch artist, which brought the figure of \$2,150 was competed for by a London art house.

The following is a list of pictures sold, with number, artist's name, title, size in inches, height first, width next, buyer's name (when obtainable) and sale price:

Bargue, Charles, "Female Figure—A Study" (watercolor), 10x7. Rosenbach Co. of Phila.	\$30
Blum, R. F., "Illustrative Figure: Fragment of a Magazine Cover" (9x4. Seaman, agent.	80
Bunce, W. G., "Venetian Scene" (watercolor), 14x10. John E. D. Trask.	100
Maris, Willem, "At the Brook" (watercolor), 18x13. Thomas Draz.	95
Weissenbruch, J. H., "Holland Landscape" (watercolor), 11x19. H. Williams.	290
Kever, J. S. H., "Sewing" (watercolor), 18x13. K. Livingstone.	110
Blommers, B. J., "By the Fireside" (watercolor), 14x20. John Levy.	235
Boughton, G. H., "The Fruit Gatherer" (watercolor), 19x13. A. W. Bahr.	30
Simonetti, C. A., "The Lovers" (watercolor), 15x21. Mrs. H. A. Gorman.	60
Ten Cate, H. F. C., "The Bridge" (watercolor), 13x25. A. H. Flint.	45
Blenner, Carl J., "Ideal Head" (pastel), 28x22. A. W. Bahr.	125
Ranger, H. W., "A Drizzly Day in the City" (watercolor), 21x29. A. Reimann.	190
Henner, J. J., "Jeune Femme," 10x8. F. B. Storrs.	300
Piot, E. A., "Roses Pink," 18x15. A. Deutsch.	110
Henner, J. J., "Female Head" (panel), 16x12. F. B. Storrs.	775
Delacroix, E., "The Smoker," 11x14. H. Williams.	100
Decamps, A. G., "Arab Army Crossing a Stream" (panel), 10x16. F. C. Ball.	100
Pasini, A., "A Turkish Market," 12x16. Knoedler & Co.	375
Diaz, "Evening" (panel), 16x21. H. Williams.	1,550
Dupre, J., "Marine," 15x22. O. Bernet, agent.	925
Blakelock, R. A., "In the Indian Country," 16x24. F. C. Ball.	1,500
Inness, G., "Early Autumn," 18x26. F. C. Ball.	700
Jacquet, G., "The Green Spray," 22x18. E. F. Hart.	180
Henner, J. J., "A Pensive Moment," 24x18. A. Reimann.	2,000
Vibert, J. G., "The Last Triumph," 22x16. H. Williams.	475
Asti, A., "The Cardinal Headdress," 24x18. H. Williams.	290
Pasini, A., "Market Scene at Constantinople," 15x26. O. Bernet, agent.	775
Rico, M., "Church of San Giacomo Dall'Orto, Venice," 18x29. A. Reimann.	775
Jacquet, G., "A Lady Reading," 24x20. A. Deutsch.	220
Asti, A., "Ideal Head," 24x18. Ralston Galleries.	170
Bisson, E., "Roses and Pale Emerald," 25x21. Arlington Galleries.	200
Piot, E. A., "Scarlet and Gold," 26x20. Ralston Galleries.	120
Rondel, H., "Auburn Hair," 24x20. Arlington Galleries.	260
Asti, A., "Portrait of a Brunette," 23x21. E. T. Hauer.	200
Bouguereau, W. A., "An Italian Beauty," 25x21. K. Livingstone.	260
Ziem, F., "Venice" (panel), 22x28. F. C. Ball.	1,575
Wyant, A. H., "Near Conway, North Wales," 21x27. F. C. Ball.	550
Inness, G., "Sunset in the Woods, Montclair," 17x30. F. C. Ball.	825
Verboeckhoven, E., "In the Sheepfold," 21x29. F. C. Ball.	1,025
Blommers, B. J., "Dutch Interior with Figures," 23x28. F. C. Ball.	2,150
Kever, J. S. H., "Mother and Child," 28x23. H. Williams.	525
Ter Meulen, F. P., "Watching the Sheep," 20x34. F. C. Ball.	1,150
Bail, J., "The Cook's Helper," 32x23. A. H. Flint.	300
Brown, J. F., "The Five Senses," each 16x10. F. V. Storrs.	210
Knight, D. R., "The Meeting at the Fence," 32x26. O. Bernet, agent.	700
Vollon, A., "Portrait of a Man," 29x24. McDonough Galleries.	825
Roybet, E., "The Cavalier" (panel), 31x25. E. L. Hauer.	825
Ziem, F., "Scene at Venice," 22x29. F. C. Penfield.	1,700
Boudin, L. E., "Marine—Bordeaux," 21x35. H. Williams.	525
Knight, L. A., "Roses and Thatch," 26x32. A. H. Flint.	600

Coomans, J., "Portrait of an Oriental," 23x26. H. Williams.	220
Knight, D. R., "Plucking Chrysanthemums," 32x26. Seaman, agent.	850
Knight, L. A., "The Rapids," 26x32. Henry Schultheis.	425
Ernst, R., "Oriental Toilet Scene" (panel), 28x36. A. Deutsch.	210
Achille-Fould, M., "Her Crowning Glory," 37x27. Ralston Galleries.	140
Lynch, A., "Portrait of Young Lady," 37x25. Ralston Galleries.	250
Ernst, R., "The Master of Tiger" (panel), 39x31. H. Williams.	510
Courbet, G., "The Cowherd and Charges," 23x42. H. Williams.	575
Gerome, J. L., "In the Mosque," 27x41. F. C. Ball.	1,375
Lybaert, T., "At Prayer" (panel), 40x22. A. Deutsch.	200
Von Wierusz-Kowalski, A., "Arab Cavalry in Battle," 28x42. F. C. Ball.	900
Carrier-Belleuse, P., "Ballet Girl" (pastel), 45x24. A. F. Mellillo.	90
Knight, L. A., "Swift-flowing Stream" (watercolor), 35x45. W. A. Schneider.	350
Inness, G., "The Beeches," 42x32. Holland Galleries.	10,000
Detli, C., "Sortie du Bal de L'Opera," 46x34. A. Deutsch.	800
Knight, D. R., "Chrysanthemums," 46x35. W. A. Schneider.	1,500
Watson-Gordon, Sir John, "The Empty Purse," 43x33. A. H. Flint.	350
Clairin, G. J. V., "At the Bal Masque," 59x36. A. W. Bahr.	280
Clairin, G. J. V., "Portia Receiving Prince of Arragon," 61x47. F. C. Ball.	525
Schenck, A. F. A., "Sheep in a Snow Storm," 36x58. F. C. Ball.	1,825
Schreyer, A., "Wallachian Horseman," 34x60. O. Bernet, agent.	3,900
Dieterle, Marie, "Homing Cattle," 44x60. F. C. Ball.	2,950
Bouguereau, W. A., "The Nut Gatherers," 63x45. Miss Eleanor Fitzgibbons.	2,850
Total	\$58,310

Sale of Barton Bronzes

Bronze Buddhist figures (Ming), statues and libation cups from the Orient in the Frederick Barton art collection, were dispersed at the first session of the sale, Jan. 14, at the Anderson Galleries, and brought a total of \$1,687 for the 103 lots offered.

A bronze sacrificial vessel (Sun) with S-shaped, scrolled side handle terminating in a dragon's head, brought \$105, the top price of the sale, from Mrs. John Magee.

Other sales were:

No. 98—A Bronze Ming bell, with handle formed by dragons in full relief, set in carved wood stand. G. W. Arnold, \$55.
No. 44—Set of three carved Ming soapstone seals, two square and one oblong in section. O. F. Roberts, \$54.
No. 101—Bronze Buddhist Ming figure (Kuan Ti God of War) seated on flanged dais. R. Moore, \$50.
No. 103—Bronze Ming figure (Ch'ung Chen, last of the Ming Emperors, known as the "Great Luxuriant"). F. A. Lawlor, \$50.

Pilgrim bottles from the Orient, blue and white porcelain vases, and beakers in the Barton art collection, and Chinese porcelains in the Barnes collection, were dispersed at the second session, Tuesday afternoon, for a total of \$2,383.50.
No. 211—A rare blue and white Ch'ien-lung period Pilgrim bottle, decorated in cobalt blue, with the eight emblems of "Happy Augury" brought \$205, the highest figure of the session, from B. V. Norton.

Other sales of interest were:

No. 157—Two Sang de boeuf Ch'ien-lung lamps mounted with gilded bronze neckings and scrolled bases. E. Collins, \$140.
No. 193—Blue and white K'ang-hsi temple vase and cover, decorated with sprays of prunus blossoms. H. K. Hudson, \$77.50.
No. 190—Blue and white porcelain K'ang-hsi vase, decorated in cobalt blue with rocky landscape. J. Eliot, \$75.
No. 212—Sang de boeuf K'ang-hsi vase, luminous soft red glaze with areas of peach blow. C. H. Yuan, \$72.50.
No. 197—Blue and white K'ang-hsi porcelain vase, in cobalt blue with scene depicting the Emperor K'ang-hsi and two attendants. J. Eliot, \$62.50.

Closson Library Sale

The library of the late General Henry W. Closson, of Washington, D. C., is on exhibition at the Walpole Galleries, 10 E. 49th St., prior to sale on Thursday and Friday morning and after next, Jan. 24 and 25. It comprises about 1,200 lots, including a collection relating to Napoleon I.

Chinese Art at Silo's

The third session of the sale of Chinese art treasures took place Jan. 11 at Silo's Fifth Avenue Art Galleries, when a total of \$8,530 was realized.

No. 323—A Chinese carpet, 20 ft. 6 in. by 9 ft., went to P. L. Taylor for \$445.
No. 314—An antique Chinese rug, 10 ft. 7 in. by 6 ft. 2 in., went to E. Nathan for \$425.

The fourth and concluding session of the sale, Jan. 12, brought a total of \$22,123, making a grand total of \$47,112.

The coronation robe of the Empress Eugenie was the feature of the afternoon and was sold to S. Josephs for \$1,025.

Faure Book Sale

The sale of a portion of the library of the late John P. Faure, of Ossining, N. Y., and books from other sources took place Jan. 11 at the Anderson Galleries, where 312 items brought a total of \$2,512.

The highest price, \$130, was paid by Chas. Scribner's Sons for No. 92, "The Works of Moliere" (Paris, 1773) in six volumes. No. 150, "Arabian Night," a plain and literal translation by Richard F. Burton, in sixteen volumes, went to Brentano's for \$75.

P.&D. COLNAGHI & OBACH

(ESTABLISHED 1760).

Publisher by Appointment to King George



Dealers in Paintings, Drawings,
Engravings and Etchings by
Old and Modern Masters.
Experts, Valuers and Publishers.

**144-145-146, NEW BOND ST.,
LONDON, W.**

CABLE ADDRESS

COLNAGHI, LONDON.

Symons

**Fine French Fur-
niture**

**Continental and
Oriental Porcelains
Fine Chippendale
Furniture**

**NEW YORK—26 East 45th St.
LONDON—Hanway St.**

Bourgeois Galleries

**EXHIBITION OF THE PRIVATE COL-
LECTION OF MR. A. E. GALLATIN**

January 2nd to February 2nd inclusive

668 Fifth Avenue New York

LONDON PARIS FLORENCE ROME

Hudson Forwarding & Shipping Co.

**Custom House Brokers
and Forwarding Agents**

**24 STATE STREET NEW YORK, U. S. A.
TELEPHONE 1723-1724 BROAD**

**We specialize in clearing through Customs
ANTIQUES, WORKS OF ART, PAINTINGS, Etc.
WE HAVE EXCELLENT FACILITIES FOR HANDLING
SHIPMENTS TO OR FROM ALL PARTS OF THE WORLD**

D.B. BUTLER & CO

**ENGRAVING - ETCHING -
ARTISTIC - FRAMING - REGILDING
PAINTING - REFINED - RESTORED
601 MADISON AVE. (57th St.) NEW YORK**

**J. B. Learmont Library Sale
(Continued from last week)**

Documents bearing the signatures of kings and queens and autographs of noted authors and artists were offered Jan. 10 at the second session of the sale of Part IV of the J. B. Learmont library at the Anderson Galleries, when a total of \$1,064 was realized.

No. 270—A document written in the old English hand, by Queen Elizabeth, on parchment, and dated Mar. 7, 1570, brought \$90, the top figure of the sale, and was secured by George D. Smith.

Other sales were:

No. 319—"Original Memorandum of Disbursements," entirely in the autograph of Robert Fulton. (Entries are from June, 1808, to April, 1809.) George D. Smith, \$62.50.

No. 505—"A Marriage Contract," to which are affixed the signatures of Louis XVI, Marie Antoinette, Louis Stanislas Xaxier (afterward Louis XVIII) and his wife and Marie Josephine Louise of Savoy. George D. Smith, \$65. This historical marriage contract of Conte de Bruyères and Anne Françoise Boret d'Erigny is dated Paris, 1784.

No. 466—Autograph letter with initials "C. L." by Charles Lamb to Mr. Allsop (Dec. 20, 1827). E. Fitzgibbon, \$24.

FRENCH & COMPANY**Works of Art**

6 EAST 56th STREET, NEW YORK

**ANTIQUE TAPESTRIES
EMBROIDERIES**

**VELVETS
FURNITURE**

ARTISTS' EXHIBITION CALENDAR

**AMERICAN WATERCOLOR SOCIETY-NATION-
AL ARTS CLUB, 119 E. 19 St., N. Y.—Fifty-
first annual exhibition. Opens Feb. 7. Exhibits
received at Club Gallery, Sat., Feb. 2, from
10 A. M. to 6 P. M.**

**BALTIMORE WATERCOLOR CLUB, Peabody
Institute Gallery, Baltimore, Md.—Twenty-second
annual exhibition. Opens Mar. 11, 1918. Exhibits
received Peabody Institute, Monday, Mar. 4, 10
A. M. to 3 P. M.**

**NATIONAL ACADEMY OF DESIGN, ninety-third
annual exhibition. Fine Arts Galleries, 215 W.
57 St., N. Y.—Mar. 15-Apr. 21, 1918; exhibits
received Feb. 27 and 28, 1918.**

**CALENDAR OF SPECIAL NEW YORK
EXHIBITIONS**

**Art Alliance of America, 10 E. 47 St.—Hand decorated
textiles, batik, blockprinting, dyeing, em-
broidery, stenciling and weaving, Jan. 22-31.**

**Arden Gallery, 599 Fifth Ave.—Paintings of flowers
and still-life, to Jan. 28.**

**Avery Library, Columbia University, W. 116 St.—
Third annual exhib'n of the American Bookplate
Society, to Jan. 31.**

**Arlington Galleries, 274 Madison Ave.—Recent
paintings by Henry W. Tomlinson, through Jan. 30.**

**Babcock Gallery, 19 E. 49 St.—Paintings of Taos In-
dians, by E. Irving Couze, to Jan. 31; Western
pictures by William R. Leigh, Jan. 21-31.**

**Bonaventure Galleries, 601 Fifth Ave.—XV century
miniatures in a graphito frame, to Jan. 25.**

**Bourgeois Galleries, 668 Fifth Ave.—Drawings, paint-
ings, lithographs and etchings, from the collection
of Mr. A. E. Gallatin, exhibited for the benefit
of the American War Relief, to Feb. 2.**

**Braus Art Galleries, 2123 at 74 St.—Paintings by
Warren E. Rollins, to Jan. 21.**

**Canessa Galleries, 1 W. 60 St.—Sculpture and furni-
ture of Renaissance period.**

**Catherine-Lorillard-Wolfe Art Club, 802 Broadway—
Works by members, to Jan. 31.**

**Daniel Gallery, 2 W. 47 St.—Paintings by Samuel
Halpert.**

**Dudensing Gallery, 45 W. 44 St.—Watercolors by
Ritschel, Signorini and others.**

**Durand-Ruel Galleries, 12 E. 57 St.—Paintings and
pastels by Degas, to Jan. 26.**

**Ehrich Galleries, 707 Fifth Ave.—Paintings of the
XV and XVI centuries Italian, Dutch and Flemish
schools, principally "Paintings of the Madonna,"
to Jan. 26.**

**Ferargil Gallery, 24 E. 49 St.—Paintings by Will-
iam L. Lathrop, to Jan. 26.**

**Folsom Galleries, 396 Fifth Ave.—Works by Ben
Foster, Gardner Symons and Jonas Lie.**

**Gorham Gallery, Fifth Ave. & 36 St.—Works of the
American Sculptors who are following the Flag,
to Feb. 2.**

**Holland Galleries, 500 Fifth Ave.—American and
foreign paintings.**

**Hotel Majestic Art Salon, W. 72 St.—Paintings of
Canadian Rockies and Alaskan scenery, by Leonard
M. Davis, to Jan. 30.**

**John Levy Galleries, 14 E. 46 St.—American and
foreign modern paintings.**

**Kennedy Galleries, 613 Fifth Ave.—Etchings by
Frank Benson; ancient and modern fine prints,
through Jan.**

**The Little Gallery, 15 E. 40 St.—Handwrought silver
by master craftsmen.**

**Macbeth Gallery, 450 Fifth Ave.—Loan exhibition
of the works of Arthur B. Davies, for the relief
of Allied soldiers blinded in action, to Jan. 31.**

**MacDowell Club, 108 W. 55 St.—Paintings and
sculpture by twelve Americans, to Jan. 27.**

**Metropolitan Museum, Central Park at 82 St. E.—
Open daily from 10 A. M. to 5 P. M., Saturdays
until 10 P. M., Sundays 1 P. M. to 5 P. M. Ad-
mission Mondays and Fridays, 25c., free other
days. Special exhib'n of John S. Sargent's por-
trait of President Wilson, to Feb. 12.**

**Milch Galleries, 108 W. 57 St.—Portraits and figure
paintings by Della Shull, to Jan. 26.**

**Modern Gallery, 500 Fifth Ave.—Paintings by Mau-
rice de Vlaminck, to Jan. 19.**

**Montross Galleries, 550 Fifth Ave.—Paintings by
Bellows, Henri, Prendergast and eight other Amer-
icans, to Jan. 31.**

**National Arts Club, 15 Gramercy Park—Annual ex-
hibition of members' works, to Feb. 1.**

**Neighborhood Playhouse, 466 Grand St.—Paintings
and drawings by Nathaniel Dolinsky, to Feb. 1.**

**New York Public Library—Print Gallery (Room 321)
Etchings by Rembrandt, lent by Mr. J. Pierpont
Morgan.**

**Stuart Gallery (Room 316)—Pennell's "war work"
lithographs. Etchings, drawings, etc., by Rodin.
Drawings by J. Carroll Beckwith.**

**Room 112—Engravings after paintings of the
"Hudson River School."**

**Books containing fine reproductions of drawings
by masters of the art are placed on view in the
Stuart Gallery for the benefit of art students.**

**No. 556 Fifth Ave.—Exhib'n of old and modern draw-
ings, arranged by Mrs. Albert Sterner, to Jan. 31.**

**Parish Watson Galleries, 560 Fifth Ave.—Early
Chinese pottery, gathered by H. A. E. Jaine.**

**Persian Antique Gallery, 539 Madison Ave.—Rhages
and Sultanabad faience; miniatures and manuscripts;
tiles and textiles; through Jan.**

Saito, 48 E. 57 St.—Chinese antiques.

Satinover Galleries, 19 E. 9 St.—Old Masters.

**Scott & Fowles, 590 Fifth Ave.—English and Dutch
paintings, and selected works by contemporary
Americans.**

**The Vanity Fair Shop, 718 Madison Ave.—Antiques
collected by Mr. Amos A. Lawrence of 85 Chest-
nut St., Boston, through Jan. and Feb.**

**ART AND LITERARY AUCTION SALE
CALENDAR**

**American Art Association—Plaza Ballroom—Ancient
paintings of the Italian, Dutch, Spanish, Flemish
and French Schools from the F. Kleinberger Gal-
leries, Wed. eve., Jan. 23. Exhib'n to date of sale.**

**American Art Galleries, Madison Square, South.—
Art property from estate of Isaac D. Fletcher, fur-
niture, tapestries, velvets and embroideries, old
weaves, marbles, bronzes, Persian faience, Oriental
porcelains, etc., and antique furniture, art objects,
Aubusson Beauvais, and Flemish tapestries from
estate Charles Francis Williamson, Fri. and Sat.
aft'ns, Jan. 25-26. Exhib'n to date of sale. Li-
braries of the late Harris B. and William B. Dick,
Thurs. and Fri. eve'gs, Jan. 24, 25. Revolutionary
letters, unpublished correspondence Robert R. Liv-
ingston, First Chancellor, N. Y. State, Fri. aft'n,
Jan. 25.**

**Anderson Galleries, Park Ave. and 59 St.—Paintings
by the late Henry A. Ferguson, A. N. A., mem-
ber of the "Hudson River School," Thurs., eve'g,
Jan. 24. Special exhib'n Sunday, Jan. 20, 5:30
P. M. Public exhib'n to date of sale. Selected
duplicates from library of Mr. Henry E. Hunting-
ton, early and modern English literature, many
from Bridgewater Library. Exhib'n to date of
sale, Feb. 4, 5, 6. Shakespeare Library, exhib'n to
date of sale, aft'ns and eve'gs, Feb. 7, 8.**

**Silo's Fifth Avenue Galleries, 546 Fifth Ave.—General
and miscellaneous furniture, rugs and antique
tapestries, Thurs., Fri., Sat., aft'ns, Jan. 24, 25, 26.
Exhib'n to date of sale.**

**ART AND BOOK SALES
J. B. Learmont Library**

Documents signed by Napoleon, and auto-
graphs of noted authors and artists were
dispersed at the third and final session,
Jan. 11, for a total of \$1,058.10, making a
total for this part of the library of \$3,006.10.
The sale has yielded a grand total of
\$33,836.85.

No. 560—A letter signed by Brig. Gen.
Richard Montgomery, "Near St. Johns to
the Northward," Part I, no year, and to
Col. Allen, brought \$65, the top price of the
sale. It was purchased by F. W. Morris.

Other sales were:

No. 616—A document concerning the disarming
of the Papists in the reign of James I, of England,
and signed by William Herbert, 3rd Earl of Pembroke,
Whitehall, Jan. 10, 1612. P. F. Madigan, \$43.

No. 617—A document on vellum, deeding 500 acres
of land in Pennsylvania for five shillings, March
15, 1681, signed William Penn. E. Scott, \$43.

No. 577—An official letter by Napoleon, signed
"Bonaparte" as General in Chief of the Army of Italy
(Dec. 20, 1796) addressed to General B. D. Hillaire.
E. F. Bonaventure, \$35.

No. 579—Diplomatic document on vellum signed
"Napoleon" (June 24, 1805). R. A. Heller, \$32.50.

Halsey Print Sale

The first session of the sale of French
portrait engravings of the XVII and XVIII
centuries, comprising Part XI of the Fred-
eric R. Halsey collection of prints, took
place at the Anderson Galleries, Jan. 16.

There were 265 items dispersed for which
\$1,881.75 was realized. The total for the
various sales of the collection to date is
\$383,776.70.

No. 22, a group of three prints by Etienne
Baudet, went to S. Meder for \$55.

No. 184, a portrait of Cardinal Arnaud
D'Ossat by Etienne Fiequet, was purchased
by Kennedy & Co. for \$43.

Ben Foster returned recently from his
country studio at West Cornwall, Conn., to
his studio in the National Arts Building,
where he has several canvases, the result
of his summer's work, all painted direct
from nature. An especially fine one is an
autumn landscape with a woodland stream
and foliage rendered with much poetical
feeling.

DUVEEN BROTHERS

PARIS—NEW YORK

TAPESTRIES

PORCELAINS

OBJETS D'ART

Vernay

**Old English Furniture—Old
English Pottery—Old Eng-
lish Glass—Old English Sil-
ver—Old English Pewter.
Original Examples.**

**New York, 10, 12, 14 E. 45th Street
London, W. 217 Piccadilly**

EDWARD G. GETZ

**Antique Chinese Works of Art
Porcelains Jades
Potteries Crystals
Bronzes Etc.**

**14 East 45th Street
New York City**

ARTHUR GREATORREX

Fine Art Dealer

**Publisher of Modern Original Etchings
and Mezzotints.**

14 Grafton St., London, W.

KELEKIAN**Objets de Collection**

**709 FIFTH AVENUE - NEW YORK
2 PLACE VENDOME - PARIS
38 KASR-EL-NIL - CAIRO**

**PERSIAN ANTIQUE GALLERY**

Rare Faience fouille from Rhages and Sultana-
bad, dating from the 8th to the 12th Centuries,
including many historic and royal pieces. Persian
miniatures and manuscripts, dating from the 14th
to the 17th Centuries, by well known artists of
the Timur, Behzad and Mongol schools. Abbassy
(Persian), 15th and 16th Century tiles and textiles.

R. KHAN MONIF

539 Madison Ave.

Mrs. Melville F. Johnston, of Richmond,
Ind., who has been in this city for a few
days, and who has been at the National
Arts Club during her stay, is arranging for
her ninth Indiana Circuit Exhibition. Last
season Mrs. Johnston visited Anderson,
Terre Haute, Shelbyville, Seymour, Rich-
mond, Ind.; Louisville, Ky.; Des Moines,
Ia., and Lincoln, Neb.

J. Francis Murphy, of the Chelsea, 222
W. 23 St., has recently returned from Ark-
ville in the Catskills, where he spent the
summer.